

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3378.

SATURDAY, JULY 23, 1892.

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GOV. W. ROSS, Minister of Education.

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SATURDAY, JULY 23, 1892.

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## LITERATURE

*Lancaster and York: a Century of English History (A.D. 1399—1485).* By Sir James Ramsay of Bamff, Bart., M.A. 2 vols. (Oxford, Clarendon Press.)

ALTHOUGH it has no pretension to be called a work of genius, this is still a great book. The amount of labour and research shown in its composition deserves the most hearty recognition; and the worst complaint that can fairly be made of its general style is that the author seems to have fettered himself by systematic rules in matters of comparatively little moment, when more might have been gained alike for himself and the reader by a freer mode of treatment. He has tied himself, for instance, to indicate direct and literal quotations in one way (when there is not the smallest alteration even in archaic spelling), and translations, transliterations, or any kind of modifications in another. For the former he uses double commas inverted (" ") and for the latter single ones ('), which, perhaps, is not a bad way if the thing itself be of consequence. But when he encumbers the text of his book, and not an appendix or notes, with an old French poem and its translation also—when he borrows freely from Dr. Stubbs and other writers little bits of sentences, many of which he could have expressed himself in his own words, and conscientiously confesses these frequent debts in inverted commas—the effect is somewhat depressing. Who cares, for instance, whether the words "Bedford stayed sixteen months in England" be original or not? A man has no copyright in the remark that it is a fine morning, and if somebody else observed it before, the fact does not in the least reflect upon his originality.

Another criticism we may, perhaps, make in reference to the plan of the work. Most historians, we have no doubt, find it a serious question how to begin. Some give us a preliminary chapter; some plunge at once in *medias res*. Sir James Ramsay has apparently chosen to begin at the end; for we learn from the introduction that these two volumes are meant for the conclusion of a much larger history, the earlier volumes

of which are yet to be written. Now it would be ungracious to complain, especially as the author has devoted, as he tells us, twenty-one years of his life to the elaborate study of documents for this particular section of the work, that he has not presented us with something else before it; but he himself finds the necessity of explaining the situation somewhat to a reader who, as he truly says, "is invited to take up a drama at the beginning of the fifth act." The necessity, in fact, is quite imperative in a history commencing with the accession of Henry IV., and we cannot say that the six brief pages of introduction narrating the leading facts in the reign of Richard II. are at all, to our minds, satisfactory. The political facts related are, no doubt, all quite accurate; but it is somewhat surprising to find, even in such a brief survey, no reference whatever to what is really the greatest event in Richard's reign—the rising under Wat Tyler. For it was this that shook the heavens and the earth more than any other event of that time—it was this that frightened authority into alternations of weakness and violence, and opened the door for revolution and dynastic change, which the first two Lancastrian kings took special heed should not occur again in their day.

The author, in fact, has not presented to the reader, and hardly seems to have realized to himself, the full significance of the reign which closed at his starting-point. We will not dwell upon another defect which he is rather afraid may be imputed to him, of being a mere "drum and trumpet historian," for the imputation is scarcely just. At all events, his assiduous care in noting facts of every kind, and among them the precise dates and incidents of battles, the movements of armies, and the exact numbers of forces (confuting the exaggerations of the very best chroniclers hitherto), has been very well bestowed. And these are not the only things in which he has for the first time given us accurate information. But we do a little regret the absence of social history, and we think that the imperfect review of Richard's reign makes itself felt in the account of Henry IV.'s. We are all too apt to look upon past facts—certain enough now as they are recorded in history—as if they had been fated to be, and could never have been otherwise. Because Henry IV. obtained possession of the throne, notwithstanding the stormy time he had of it, we suppose that he could never have been expelled; that he was a king every inch of him from the first, with quite as much prestige of royalty as any that had gone before him. But this is surely not the way an historian should teach us to look at him; and we must say that Sir James Ramsay himself here and there seems hardly to appreciate the weakness and instability of his footing. What does he mean, for instance (vol. i. p. 42), by calling it a "petty diplomatic defeat" when the French rescued the widowed girl-queen Isabella out of his hands by negotiations in which they did not even recognize him as King of England? Surely nothing could be more indicative of the extreme weakness of his position and his own inability to enforce respect for it.

The most significant evidence of Henry's weakness was, of course, the hard fought battle of Shrewsbury, with all its attendant

circumstances before and after. That Henry, after having occupied the throne nearly four years, should have been defied by a combination of rebels who had parcellled out his realm among themselves and addressed him as Duke of Lancaster—that the Percies, whom, as Sir James Ramsay shows, he had very well rewarded before, should have been leaders in this ungrateful revolt, and that even after their defeat he was obliged to pardon Northumberland without being much nearer getting possession of his castles—are surely indications of a state of weakness, not only in Henry's position, but in the security of the kingdom itself against possible disintegration, which it requires an effort of the imagination now to realize.

Can it be a wonder under such circumstances that the king was in the greatest possible straits for money? A very slender revenue was raised from all the subsidies granted, and we hear of frequent proposals for the resumption of grants made by the Crown and for the confiscation of Church property—the latter, of course, greatly stimulated by the Lollard tendencies of the age. Nay, we hear of a more extraordinary thing, which surely stands alone in our parliamentary history—a land tax granted on an express stipulation that no record of the vote should be preserved as a precedent; and nothing accordingly would have been known of the tax had it not been for the chroniclers! But the real wonder is how much Henry did in spite of all his difficulties. He was his own Prime Minister.

"We find the minutest details of the Treasury business submitted to the King; the general Home Administration was equally directed by him; and the Foreign Affairs were wholly his. The range of his diplomatic correspondence was wide enough to include Presbyter John, King of Abyssinia, and the all-conquering Timur Beg."

Fancy an English king in that remote age, pressed by such difficulties at home, keeping up a correspondence with Oriental and African princes! But Henry had travelled far and wide before he came to the throne, in Europe and among the Paynim. A design to rescue the Holy Sepulchre from the infidels was in his mind during all the troubles of his reign, and he had faintly hoped, as is well known, to die at Jerusalem—not in the Jerusalem Chamber at Westminster.

He was not happy even in his family. The turbulence of his sons added to the distresses of his reign—not of "madcap Harry" alone, but of his brothers Thomas and John also. All were wild, and addicted to midnight frays, in Eastcheap and elsewhere; and Sir James will have nothing to do with the pleas advanced in later times to excommunicate Henry of Monmouth. It might have been a slander, as it was declared to be officially, that the prince had appropriated part of the pay of the garrison of Calais, but he did appropriate 1,000*l.* allowed for garrisons in Wales; for he was deeply in debt and was not by any means particular as to the means of extricating himself.

Neither will Sir James admit that it is at all improbable that he was ordered to prison by Judge Gascoigne for attempting to rescue one of his servants from justice. The in-

cient has been discredited by recent critics, because the first notice we have of it is over a hundred years later, in Sir Thomas Elyot's 'Governour'; but that in itself affords no reason why it should not be true. And Sir James Ramsay sees nothing against its credibility if it be assigned to the winter of 1411-12, when the prince was in disgrace with his father. In truth, his conduct is not to be explained as that of a mere "fast" young man, who loved mad frolics. He was perfectly conscious all along of the place he was one day to fill, and he aspired to fill it too soon. He intrigued against his father, making a party against him with the Beauforts. He controlled his father's foreign policy, and sent troops to the Burgundian faction in France when his father was anxious to keep neutral. The story in Shakspeare of his trying on his dying father's crown is apocryphal; but it represents not untruly the spirit of many of his proceedings.

His "reformation," too, when he came to the crown, was a thing that astonished the world. There is no doubt whatever about the very marked character of the change, which Sir James Ramsay observes was as striking as that of Becket when he ceased to be Chancellor and became Archbishop. Henry could alter his father's policy now with authority. He took the Great Seal from Arundel and gave it to Henry Beaufort, Bishop of Winchester, the future cardinal. He showed a marked amount of decision and energy in all he did; and though his war policy was not popular at first even among his own subjects, the miserable state of France, torn with internal factions, favoured his prosecution of a claim in itself as unjust and ill founded as any king could possibly have proposed.

In short, a reader in search of new "views" in history will find little in these volumes to reward him. Sir James Ramsay has made it an object to discover not new views, but new facts, and all that he has met with have tended very much to confirm the old views. He does not, indeed, subscribe to Hume's opinion of "the good Duke Humphrey" as a "generous prince," the victim of court intrigues; nor is he altogether satisfied that his death was a murder, though it may very well have been one. Neither does he consider Cardinal Beaufort a hardened criminal who died in bitter remorse, but only an ambitious and worldly-minded statesman. On the other hand, he does not set forth Richard, Duke of York, as a loyal man, driven to rebellion by the weakness and perfidy of Government; he does not think so highly of Warwick the King-Maker as Mr. Oman does; and he finds Richard III. just as much a usurper, a murderer, and a tyrant as any historian ever made him. But it must not be supposed that he leaves the history of the fifteenth century in England very much in the state in which it stood before. Quite the contrary. In almost every page of these volumes hosts of hitherto neglected facts and details come prominently before the reader's view, and even where the general effect of the story remains the same, the fulness and accuracy with which it is related give a much clearer impression of the events as a whole.

Of course a work of so great labour must

be open to correction in many points, and the future progress of research will probably reveal sources of error as yet unsuspected in different parts of the story. We observe, for one thing, that the author seems not to be aware of an important contribution made by a German scholar some years ago to historic criticism in relation to Henry V. For what is called Elmham's life of that king is cited by Sir James Ramsay as if it was really the work of Thomas of Elmham, and the 'Gesta Henrici V.', published by Williams, is still treated as "an anonymous work composed by Henry's own chaplain"; whereas it has been pretty clearly proved by Dr. Lenz that this so-called chaplain's narrative is the work of Elmham, and that the life of Henry attributed to Elmham by Hearne is not really his at all. But we cannot expect the most laborious investigator to have read everything that concerns him nowadays. Sir James Ramsay's labours have far exceeded those of any other single inquirer in relation to the history of the period; and he has not been slow to utilize the labours of others as well as the results of much original investigation on his own part. The book, in fact, from beginning to end is the product of vast industry governed by plain common sense. It is not brilliant, and there is something wanting certainly in the way of lucid interpretation. Details, no doubt, are made as clear as careful investigation can make them; but the modern reader lacks a key to the political and social ideas which underlay the actions of that very stirring age. The result is that—especially in the reigns of Henry VI. and Edward IV.—what has always appeared to most people a mere chaos of events remains a good deal of a chaos still without adequate explanation. Yet the infinite pains taken to procure accurate information, not only from standard authorities, but from local histories and from personal examination of battle-fields (the careful maps of which are a great assistance), and from all kinds of sources, printed and unprinted, have at least led to this, that there is no general history of the period yet written so full, so trustworthy, or even so interesting on the whole.

*The Forest Cantons of Switzerland: Lucerne, Schwyz, Uri, Unterwalden.* By J. Sowerby, M.A. (Percival & Co.)

THIS small book is intended to furnish those who are interested in the "Four Forest Cantons," or in the origins of Swiss history and institutions, with facts, historical and general, beyond the scope of ordinary guide-books. It belongs to a class of publications of which the "Europäische Wanderbilder," issued by Messrs. Würster, of Zürich, are the most conspicuous examples. These local or special volumes spring naturally from the limitations adopted in modern handbooks, which, as a rule, differ from Mr. Murray's in limiting themselves to the lower and more practical interests of travel—the means of locomotion and the respective merits of inns.

Mr. Sowerby has here aimed at producing something more substantial than the Zürich series. He has read and digested most of the modern Swiss and German works bearing on his subject, and he has thus been able to put together chapters

containing a large amount of useful and miscellaneous information. The narrow conception of liberty and equality compatible with absolutely democratic institutions comes out curiously in his pages. With the old Swiss liberty began and ended at home. Abroad—and "abroad" at that time was very near home: Einsiedeln and Küssnacht as well as Bellinzona—the Forest Cantons ruled their subject lands with an iron hand. Even at home the rich men contrived to worst the poor, the cow-owners to curtail the rights of pasture of the goat-owners. There was, as late as 1837, free fighting on this point in Canton Schwyz, which is remembered locally as "the battle of the horns and hoofs." The regulations of the Allmends and Alpen—the valley-commons and hill-commons—are exceedingly complicated, and vary in almost every district.

Mr. Sowerby supplies some details as to the early ascents of Pilatus and the pilgrimages to the Rigi which preceded its popularity with view-hunters. Since the latter summit is mentioned in the tract written in 1481 by Albert von Bonstetten (printed in the *Mitteilungen der antiquarischen Gesellschaft in Zürich*, vol. iii.) as "regina montium," the heart not only of the confederate states, but also of Europe, and the ancient haunt of holy hermits, Mr. Sowerby is hardly correct in stating its fame to be of much later date than that of Pilatus. But he has not, we fancy, been at the pains to study at first hand many of the old authors; otherwise he could hardly have failed to enliven his pages by quoting some of the delightful sentiments of that great man Conrad Gesner on mountain travel, contained in his 'Descriptio Montis Fracti,' A.D. 1555; and he would surely have been tempted to throw light on the ruined castle, once inhabited by a noble Englishman, which Gesner mentions as situated on the lower slopes of Pilatus. The chapter on Lucerne, though full of matter, is ineffective and disappointing; the transformation the lake front of the town has undergone within living memories by the destruction of its long bridges might have been far more clearly brought out. Simler gives the date A.D. 670, not 650, for the foundation of Lucerne, and expressly states that the monastery preceded and created the town. On these points, however, Mr. Sowerby may possibly have other authority.

The pages devoted to the story of recent mountain exploration are almost as dull as they could be made—which is saying much; and at least one English name calling for mention is left out, that of Mr. A. W. Moore.

The book as a whole wants literary form. Facts are given copiously, but they are set out with little method or vivacity. Regarded, however, in the light of an encyclopædia article gone astray, Mr. Sowerby's work is one of considerable merit, honest and thorough as far as it goes. It will slip comfortably into the pocket, and prove a profitable companion to tourists, while it may afford useful suggestions and references to students.

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*Texts and Studies: Contributions to Biblical and Patristic Literature.* Edited by J. Armitage Robinson, B.D.—Vol. II. No. 1. *A Study of the Codex Bezae.* By J. Rendel Harris, M.A. (Cambridge, University Press.)

This study of the Codex Bezae is entirely unsatisfactory, and will not advance the reputation of Prof. Harris as a Biblical critic. His failure lies not so much in the opinions which he propounds as in the manner in which he attempts to prove them. The Codex Bezae, as all scholars know, is a MS. of the Gospels and Acts with Greek on the one side and Latin on the other. The critics of last century thought that the Latin form was the original text, and that the Greek was dependent on the Latin. The more recent critics are nearly all of an opposite opinion, and the late Dr. Scrivener in his admirable edition of the Codex supplied convincing reasons for believing that the recent critics are right. Prof. Harris does not agree with Dr. Scrivener, and holds to the belief that the Latin is the original form; and a large portion of his book is employed in adducing what he regards as instances of Latinization of the Greek text. But his instances are, for the most part, useless. A peculiar reading occurs in Greek: Codex Bezae translates it word for word in Latin. The passage contains no criterion within it by which priority of the Greek to the Latin or the Latin to the Greek can be discerned. But Prof. Harris affirms that it is plain that the Latin is prior, and therefore the matter is proved. There are numerous cases in which the Latin has influenced the Greek, and there are numerous cases in which the Greek has influenced the Latin. But those in which it is quite clear that the Greek has had an important influence on the Latin are much more numerous than those in which it is quite clear that the Latin has had an important influence on the Greek. Prof. Harris has marshalled as many passages as he could get in which the Latin has influenced the Greek, and has added to these a much larger number in which ordinary readers will see no indication on the one side or the other; and he has omitted nearly all reference to the many instances which Dr. Scrivener has enumerated of the Greek influencing the Latin. He has practically ignored nearly all the evidence adduced by Dr. Scrivener.

Besides this, Prof. Harris has indulged in philological speculations which are inaccurate and wild. He says, for instance, that "the Latin *si* was derived from an original *sic*. And, indeed, we find the word in Plautus in the form of *sice*." In regard to Plautus Prof. Harris has trusted to Vaniček without verifying his reference. *Sice* does not occur in Plautus, and in the passage to which Vaniček refers it is not *si*, but *sic*, that is the reading required. The derivation of *si* from *sice* is absurd. Vaniček and others take them from different pronominal roots.

The Codex Bezae is full of errors. Prof. Harris thinks that many of these are not really errors, but peculiarities of pronunciation or of dialect, and thus reaches strange results. He thinks, for instance, that *scoruscus*, which occurs in Luke xvii. 24, is not a misspelling, but an archaism, because philologists believe that it is derived from

the Sanskrit root *scar*. But it would be singular that, if this were an archaic form, there should be no trace of it in early Latinity. And Prof. Harris has to account not only for *scoruscus*, but also for *sconspectu*, which occurs in Acts vii. 16, and he has also to explain how in other passages it is *conspectus*, and not *sconspectus*. Prof. Harris's philological speculations extend to the Greek of Codex Bezae, and he discovers in it "many traces of Ionism and a few Dorisms," and traces also of the digamma!

Besides attempting to prove that the Greek text is dependent on the Latin, Prof. Harris tries to show that the hand of a Latin Montanist has introduced some of the glosses in the Acts of the Apostles. The first trace which he finds of this Montanist is certainly a singular one. In Luke xiii. 29, 30, the Latin is arranged thus:—

"Et venient ab oriente et occidente [sic]  
et ab aquilone et austro et recumbent  
in regno Dei et ecce sunt  
novissimi qui erunt primi et sunt  
primi qui erunt novissimi."

We turn to the 'Acts of Perpetua and Felicitas,' c. xi., and we find the words "ecce sunt, ecce sunt." Prof. Harris remarks on this:

"The point to be noticed is the way in which the words *kai iδον εστιν=et ecce sunt*, have attached themselves to the third line."

And then on the passage in the 'Acts of Perpetua' he says:—

"This passage has, hitherto, been unexplained: but in the light of the text as arranged in Codex Bezae, we begin to see what it means: it is an early commentary upon a badly divided text. Here then we have our first suggestion that the Codex Bezae has, as regards its ancestry, passed through Montanist hands; we find a similarly divided text in the hands of the martyrs of Carthage."

We do not see by what process of reasoning Prof. Harris reaches his conclusion.

Prof. Harris also maintains that Codex Bezae contains Marcionite glosses, but he again starts in quite a novel fashion. Codd. *c, e*, give a gloss which Prof. Harris thinks Marcionite. Cod. D has not got this gloss, but that is of no consequence. "Although," he says, "Cod. D has escaped, it is probably only by means of the grace of repentance; such an attestation as we find above must surely have involved the original of the Bezan text!" In fact, throughout the book, Prof. Harris continually supplies the minor premise of his argument from his imagination.

We are sorry that we cannot speak more favourably of the book. The author has done excellent work in patristic literature, and has spent much time on this study. He has a very high opinion of its merits, for in his preface he states that "no one has found a scientific method for separating the precious from the vile, 'the good fish from the other fry.' I have therefore undertaken to re-examine the manuscript and write the life-history of its text"; and he feels convinced that he has succeeded. "We have," he says, "now verified completely the hypothesis to which our investigations of the Beza text led us, viz., that the Greek text has been thoroughly and persistently Latinized." We doubt if he will find many to agree with him, but the book may be read with profit as it contains numerous interesting facts and valuable suggestions.

*A Mirror of the Turf.* By Louis Henry Curzon. (Chapman & Hall.)

FROM the nature of the case a work like this cannot be expected to display literary merits of a high order. Very probably, however, it will answer the purpose for which it was intended, so far as the author's intentions can be gathered from the statements contained in his preface, and from the evidence afforded by the text itself. Mr. Curzon tells his readers that he was asked, by a "most respectable female" of what kind were the horses which, as her reading informed her, were being "milked on the turf," and what became of the milk; and that the "excellent husband" of this "most respectable female" was in the same condition of ingenuous, but deplorable ignorance, if not in the same state of yearning after enlightenment. The author believes (with a belief which would have done credit to the famous "Marchioness," who was so kind to Dick Swiveller) that this unsophisticated couple's mental darkness "is undoubtedly shared by thousands," and that there are "other thousands who have never seen behind the mirror"; and he therefore determined, without more ado, to supply, so far as in him lay, the light required for enlightening so many thousands of hitherto unenlightened persons. This amiable purpose his book is calculated to effect well enough; although it is difficult to say, when there is no index to the book and nothing but memory to depend upon, whether the process of "milking" has been described, under that name, as fully as the "most respectable female" could possibly have desired; and though one may be inclined to doubt whether, in these days of competitive newspapers treating of every subject under the sun, the special defect which the author has laid himself out to remedy is quite so wide-spread as he seems to imagine. It is a comfort, however, to know, on his own authority, that he disclaims any idea of becoming a guide, philosopher, and friend to anybody who is proficient either in the business or the history of the turf. It is this fact, no doubt, which, on the one hand, led him, quite justly, to the conclusion that no thrice-told tale would be too hackneyed for his compilation, and, on the other, spared him, in his own estimation, the necessity and trouble of studying accuracy in matters of detail. Indeed, he declares in a foot-note that he has taken no pains to verify certain bits of information collected from various sources, and that they "must be taken 'errors excepted.'"

This easy mode of dealing with his readers makes it doubtful sometimes whether it is his own or somebody else's carelessness or an ordinary misprint which gives us pause. For instance, at p. 7 it is said that King James I. "ordered 500*l.* to be paid to Mr. Markham for an Arabian, the first animal of that breed seen in England"; but at p. 11 that the said king "purchased from a Mr. Markham an Arabian horse that set a distinct mark on the national stud; the animal is reputed to have cost 15*l.*, a very considerable sum of money in the days of the first James." No authority is given for the statement that the Markham was the first Arabian ever seen in England (where Arabians are said to have been known as

early as the time of Severus "of York," A.D. 210); nor is any attempt made to explain the discrepancy of the prices mentioned. Are we to understand that the author considers the 500*l.* in his earlier account to be the modern equivalent of the 15*l.* in his later? Or has he merely copied two different paragraphs from two different works?

In what he says about Mr. Wilfrid Blunt's reintroduction of the Arabian strain, Mr. Curzon does not seem to be aware that the failure of the Arabian cross to produce any further beneficial results, in the old mysterious way, was perceived more than a hundred years ago, as Mr. Black has shown in his book on 'The Jockey Club and its Founders'; that attempts to revive the mystic influence have been made over and over again, notably by the late Mr. Attwood, Col. Angerstein, and others; and that the weak point in Mr. Blunt's most commendable endeavour is that the most he could hope for would be to attain by an independent process, after a weary lapse of years and succession of generations, the very point at which we have been for more than a hundred years, and which has, ever since we arrived at it, been the starting-point for all other peoples, nations, and languages, except, of course, the indigenous proprietors of the "sons of the desert." The French and the Germans and the Americans, it must be remembered, have always paid attention to the "original Arab strain," and they have made no more of it than we ourselves. But to return to our author. He mentions "the famous Ryegateman, dam of Cinnamon," meaning, of course, the celebrated "Ryegate or Rygate mare," and he has probably been the victim of a misprint. But this cannot well be the explanation of "Ancaster" Turk, instead of Acaster or Akaster; and certainly cannot suffice to explain why Sprite (a good horse, no doubt, but quite unknown in the pedigrees) should have been singled out as the representative son of the Byerley Turk, whose sons Basto (sire of Old Coquette), Jigg (ancestor of the famous King Herod), and Black Hearty (sire of the wonderful Bonny Black) are among the gems of the Stud-Book. But the readers for whom the author prepared his work will care nothing about such questions as these; nor will it matter to them if the writer does not seem to be aware that the Duke of Hamilton, who, as is truly said, won the Doncaster St. Leger three times, was identical with the Lord A. Hamilton who, as it is also truly remarked, won the said race three years running. It was Archibald, the ninth duke, who most unexpectedly succeeded his two nephews in 1799, and died in 1819. The author, for some inexplicable reason, in his list of "Scottish sportsmen who have gained the coveted prize" of the St. Leger, passes over the present Duke of Hamilton, who won it in 1883 with Ossian.

But all this will, no doubt, be a matter of indifference to the sort of readers for whom the book is intended, and who will confine their attention chiefly to the chapters devoted to "The £. s. d. of the Turf," to the "Notes on Memorable Matches," to "The Prophets," to "Modern Betting Illustrated and Explained," to "Racing Adventurers," and to "Racing Rogueries."

For, although vice pays, or used to pay, the homage of hypocrisy to virtue, there can be no doubt that anything which has a tinge of viciousness is far more interesting (at any rate to read about) than anything which is positively saturated with virtue, and that tales of money won by any sort of sharp practice, or by cheating, or by speculation and irregular industries, possess a far greater charm and fascination (though it be the fascination of horror) for ordinary folk than the most improving literature.

About betting, which is a nasty and an unprofitable subject at the best, the author has a great deal to say; and it cannot be denied that there is no little reason in his advocacy of ready-money betting, if any at all. At least, there is reason at the first blush, and from the logical point of view, for what he and his like maintain, if the object of the legislature were, as he seems to think that it is or ought to be, to "see fair" between gamblers; but the legislature does not desire to countenance betting at all, and is hard on ready-money betting for the very obvious reason (among other reasons) that "small people," who have no credit and nevertheless will bet, are more likely than others to have recourse to objectionable means of obtaining cash, if betting for ready money is permitted. The author pronounces, quite unintentionally, the strongest condemnation of betting when he deprecates betting without the medium of the bookmaker, on the sole ground, apparently, that gentlemen, whether friends and acquaintances or not, could not help cheating one another if they made their bets without an intermediary. The book seems to have been delayed in publication, else it would probably have brought matters down to a little later date—would have taken notice of at least one recently published work relating to the Jockey Club, and one recent act of legislation, adverse to the author's assertion that "bets made by one party who acts as agent for another party can be sued for, and may be recovered."

*A New English Grammar: Logical and Historical.* By Henry Sweet, M.A. Part I. (Oxford, Clarendon Press.)

No one who feels the slightest degree of interest in the nature and history of the English language should fail to read Dr. Sweet's instructive work. It will, we hope, revolutionize the treatment, or rather the neglect, which English grammar has generally received, and it should do much towards providing a firm and sound basis for the study. A literary grammar this does not claim to be; as a *logical* grammar it has features of its own; as an historical grammar it is worthy of its author's reputation.

Its chief merits may be briefly indicated. Dr. Sweet clearly recognizes that English is not an inflectional language, and he therefore seeks to cut away from his treatment all prepossessions which arise from studying grammar through an inflectional language. The result of this is to bring out most clearly and usefully the two great elements of significance in English—position and stress. Dr. Sweet's treatment of the latter, indeed, can hardly be too much commended.

Another valuable feature is the systematic arrangement by which the several parts of speech are first treated philosophically under the heads of form, function, and meaning, and afterwards historically under Old, Middle, and Modern English; while the pages abound with acute suggestions as to the history and development of individual words, such as the derivation of *side* (p. 431), of *-let* (p. 483), and the frequent use of proper names to illustrate phonological doublets. The constant use of phonetic transcription to show the actual pronunciation is of especial advantage in revealing doublets which the ordinary orthography succeeds in disguising—especially, of course, in particles and auxiliaries.

With all these excellences, however, there exist grave faults, and in particular we must confess that the "logical" treatment is not satisfactory. For this, those who know Dr. Sweet's paper on 'Words, Logic, and Grammar' (*Trans. Phil. Soc.*, 1875-6) will be in some degree prepared, for when conclusions are reached which overthrow "the whole fabric of Formal Logic," the cold-blooded sceptic begins by doubting the conclusions. Dr. Sweet there fell into the error, which even Jevons did not escape, of regarding proper names as connotative, and this he repeats here (pp. 57-59). His proof is that "John" at least implies "male human being"; but this is not so. "John" may equally well imply to one a horse or a dog. In fact, as Fowler says ('Formal Logic,' p. 21), "it suggests to me these attributes only through the medium of the common terms to which it is referred." Again, the whole question of subject and predicate seems to us to be misunderstood; see especially p. 46. The constant reference to "logical predicate" is objectionable, as we are nowhere clearly told what it means. If it implies "the predicate as used in logic," all opposition between it and the "grammatical predicate" falls to the ground. If, on the other hand, it means the predicate as that which gives information about the subject, we have a marked contradiction to the statement on p. 18 that "it may sometimes be almost a matter of indifference which idea is regarded as subject and which as predicate." The confusion in the use of the term "subject" is even more serious. It is not only "grammatical" and "logical," but in the treatment of the passive voice (p. 112), as also on p. 77, it appears to be used in the sense of the "subject of the action expressed by the verb," which is a not uncommon, but wholly different sense. Unfortunately, we have a still deeper objection to make: the opposition of "logical" to "grammatical," which occurs not only in the above connexion, but almost *passim*, seems not to have been clearly envisaged. Thus on p. 10 we are told that "every grammatical category is the expression of some general idea—some logical category"; on p. 12 we are introduced to logical categories as substances and attributes, qualifiers, general and special words, &c.; while on p. 19 we find grammatical categories given as words, word-groups, and sentences, followed by derivation, inflexion, and other processes, and proceeding to the parts of speech. But what "logical category" has been given corresponding to a division into

words and sentences? Again, on p. 40 it is admitted that logical and grammatical categories may directly contradict each other; and on p. 191 the influence of analogy is besought to reconcile them.

The psychology here and there displayed is, if we may say so, a little amateurish. On p. 12 we learn that "substances are known to us solely by their attributes"; and on p. 13 "that the only way in which we can form an idea of any attribute, such as 'yellow,' is by thinking of a number of yellow substances"; and below, that "it is easier to think of an attribute apart from its substances than it is to think of a substance *apart from its attributes*," while immediately after there is what must surely be an oversight when the separation of "fire" from the material objects which are consumed is apparently considered a feat of mental abstraction, not warranted by any distinction in fact. There are also a few departures from the strait path of scientific philology which as a rule Dr. Sweet follows so closely, as when on p. 21 we are told that "in English, whenever we hear the sound [ng]—as in *king*—we know that it cannot form the beginning of a word"; but in speech *phonetic* words are the only factors, and the ear is not concerned with resolving them; the fact is, therefore, that the ear never *hears* [ng] at the beginning of a word, but no one except a keen observer *knows* that. On p. 178, "It was mainly by the help of metaphor that primitive man was able to enlarge his originally scanty stock of words so as to find an expression for each new idea as it arose in his mind" is perhaps only carelessly expressed; so far from metaphor increasing the stock of words, it is a means of retaining them at par. At p. 189 there is a hidden fallacy in the statement that "the efficiency of a form depends on its phonetic distinctness—a hissing consonant such as *s* being, for instance, preferable to an obscure vowel"; for the fact that we mark difference of form by a hissing consonant may cause us to pay greater attention thereto, and so give it greater "phonetic distinctness," while a people who inflected by vowels would probably develope an acute ear for vowel-distinctions. Nor do we think the explanation of *spoke* as due to *spoken*, from the likeness between "he spoke" and "he has spoken" (p. 190), probable on linguistic principles. More probably the bond of connexion is to be sought in the number of verbs which have imperfect and past participle identical, as, for example, *all* the weak verbs. So also we are inclined to question the explanation of the loss of *hr*, *hl* (p. 262).

As we said above, the historical part is worthy of its author, and hardly admits of any general strictures. The only fault we can find is of omission. Dr. Sweet refuses to confine himself to the higher language, but also takes in familiar and even "vulgar" speech. This plan would have been perfection had his knowledge of Northern English been more thorough; but he appears to have personal acquaintance only with familiar English as spoken south of the Thames, and his treatment is, therefore, correspondingly partial.

The following passages seem to call for comment:—

P. 3. "In Parent Arian past time in verbs was regarded as more emphatic—because more definite—than present time, and so was expressed by reduplication." *A priori* present time seems the more definite, and *a posteriori* it was expressed by reduplication, which definitely past time was not.

P. 31. The Greek accentuation is not generally believed to have been accompanied by "strong stress."

P. 36. The remark that "permanent attributes such as 'whiteness' can often be taken for granted, while phenomena such as 'melting,' being often sudden and unexpected, require to be stated explicitly," seems a little obscure.

P. 55. Is not the distinction between singular and plural nouns, as stated, wholly unnecessary? and is it not drawn from the despised "formal logic"?

P. 59. "Proper names are never arbitrary in their origin"—too strong.

P. 79. "*Who* and *what* also differ from *he*, *she*, and *it* in having a common genitive or possessive form *whose*." Is *whose* (interrogative) ever neuter?

Pp. 81 and 83. Surely a classification which separates "I mean what I say" and "What I say I mean" must be unnatural.

P. 100 (§ 280). "I have been waiting" is not a secondary tense.

P. 105. The name "preterite future" for "I should see" is bad.

Pp. 159 and 163 (§§ 456 and 472). Again the classification which separates "I see you are mistaken" from "You are mistaken, I see," is questionable.

P. 172. "In their function of expressing the relation between subject and predicate sentences fall under the four main groups—(a) sentences of statement... (b) sentences of exclamation... (c) sentences of question... (d) sentences of hortation." The only way in which we can explain this passage is by supposing that Dr. Sweet has here confused the *speaker* with the *subject*. The difference between these four kinds of sentence is solely concerned with the mental attitude of the person speaking, and not with the relation between subject and predicate.

P. 174. Why is the answer "I do not know" restricted to "special interrogative sentences"? Dr. Sweet is unprepared for the ignorance of some people, who might even give an answer to "Is the moon full to-night?"

P. 187. The doublet *wis* and *wip* has only become dialectal. The latter form is regular in the north of Ireland.

P. 192. "Latin *bibere*.....the lip-consonant *b* symbolizes the action of the lips in drinking." May have been true for the primitive speech, but is decidedly doubtful for Latin.

P. 193. "Language thus arose spontaneously in individuals through the habit of associating sounds with ideas, through mimicry, &c. This was done at first merely for amusement: the idea of using these sounds to communicate wishes, information, &c., to others was an after-thought." We fear this would find small favour with Prof. Paul, whose principles Dr. Sweet in the main follows.

P. 198. "This contraction [*nt*] never occurs except after certain verbs which are themselves isolated in the contracted form." *Have*, *may*, *could*, &c., are used with this contraction without isolation.

P. 208. "In English this form [the plural *men*] is so dead that even such a noun as *Norman* forms its plural *Normans*." On the other hand, we imagine nine people out of ten say "Mussulmen." The reason is that "Nor—" is felt to be unmeaning; "Mussul—" is dimly supposed to be a "foreign word."

P. 228. "The level tone is not much used in speech" (?).

P. 279. We here find the not uncommon, but wholly erroneous idea that vowels can voice a breathed consonant.

P. 282. For the loss of *w* add *answer*, *boatswain*, *coxswoain*, and the strong *sword*, where the loss must be due to absorption in the *o*-vowel, or more probably the *w* disappeared in sounding the original *e*.

P. 313. We believe that the plural *summons* has been sanctioned by the "Rules of the Supreme Court," and may be heard any day at the temple of Justice in the Strand.

P. 329. The meaning of *elder* is more pregnant than that of *older*, but surely not "more abstract."

P. 330. *Nigh* is by no means obsolete in Northern dialects.

P. 356 *sq.* The negative *ought* is ingeniously explained as due to wrong division of "one nought," "seven nought," &c. This is hardly convincing, as such collocations are very unusual. The interchange of positive and negative words is always mysterious; the phrase "Why sholde ye ought?" in the "Nut-brown Mayde" seems strange on either hypothesis. Just previously, the very common expression "for aught I know" should have been recognized.

P. 358. "In MnE. *either* is now restricted to the alternative meaning." What of

On either side the river lie  
Long fields of barley and of rye

in the "Lady of Shalott"?

P. 360. A trace of the "conjoint" *ff* is kept in *ff'pence*, common in Scotland and the north of Ireland.

P. 385. "The higher language also keeps full -ed in many forms where the spoken language contracts, as in *beloved* (*bilevid*) compared with *loved*." It is obvious that the opposition is between "higher" and "familiar," for both must be "spoken," or the distinction would not come in.

P. 400. *Blent* should not be marked as obsolete when it occurs in the best-known lines of Byron.

P. 403. Another relic of O.E. *scādan*, "separate," is to be found in the north of Ireland, where *to shade* means "to part the hair," and *shade*, "the parting," just as *schode* in O.E.

P. 412. "The verb *alight* still keeps the older consonantal inflexion." Surely "Another splendour on his mouth alit" must have occurred to Dr. Sweet.

P. 422. Is there absolute proof that the *l* was ever pronounced in *could*? It seems natural otherwise to suppose that it was inserted after the *l* in *should* had ceased to be pronounced. In connexion with *dare* on the same page it may be noticed what difficulties most people get into when they try to form a preterite to "I dare say." The connexion is too intimate to allow of "I dared say," and yet one can hardly venture on "I daresaid." The form *durst* does

survive, at least in American, but, strangely enough, as a *present*.

P. 440. Again, *rathe* can hardly be called obsolete when the Laureate uses it ('Lancelot and Elaine').

P. 489. *Property* is said to have passed through French changes; does this imply that it comes from *propriété*?

We are growing accustomed to careless, or rather unintelligent, proof-reading from the Clarendon Press. On p. xiii (l. 4 from foot) read § 1067; p. 36, l. 2, *verbs* for "nouns"; p. 154, l. 11 from foot, *yesterday's* for "yesterday"; p. 331, l. 6, (1050) for "(1051)"; p. 364, l. 12, *numerals* (?) for "ordinals"; p. 412, l. 3, *vocalic* for "consonantal"; p. 429, l. 6 from foot, *adjectives* for "adverbs"; p. 494, l. 3, *Pythagorean* for "Pythagorean." Whether the inclusion of *ancient* and *frequent* among "disyllabic adjectives with the stress on the last syllable," on p. 326 (l. 3 from foot), rests with author or printer we decline to say; but we feel strongly disposed to hope that "program" belongs to the misprints.

We had intended to add a few remarks on Dr. Sweet's favourite "posers" *cannonball* and *I had rather*; but this notice is already long enough, although it has been impossible to criticize the logical part exhaustively without reference to the Syntax, which we hope will soon complete this truly admirable work.

*Essays on Literature and Philosophy.* By Edward Caird. 2 vols. (Glasgow, Maclehose.)

THESE two volumes, containing in all eight essays, are a republication of contributions to the *Contemporary Review*, *Fraser's Magazine*, and the *'Encyclopædia Britannica'*. One essay only—that on 'The Genius of Carlyle,' forming the conclusion of vol. i.—appears in print for the first time, having been originally delivered to the Dialectic Society of the University of Glasgow. The two essays that make up the second volume—'Cartesianism' and 'Metaphysic'—are solid philosophical treatises, while those in vol. i. are literary studies on Dante, Goethe, Rousseau, and Wordsworth, and on 'The Problem of Philosophy at the Present Time.' These literary essays are singularly unlike the type of "studies" to which the present day has accustomed us. They are written in a calm and self-restrained style, and they deal very little in quotation, and hardly at all in panegyric or censure. Everywhere the philosophic and speculative teacher predominates over the literary enthusiast. We are shown the relation of Dante's theology and ethics to his age and to our own, not his abstract merits as a poet—his claim upon our thoughts, not his appeal to our feelings. It would be possible, perhaps even easy, to read these essays and think them sound, but cold and impersonal and almost dry. Not till a second perusal do their singular grace and penetration dawn upon us. Not even Dean Church touches Dante with a more masterly comment than the following. Prof. Caird is discussing the difficulty of grasping Dante's allegorical meaning, so often alluded to by himself, yet so strangely veiled, and so alien to favourite literary canons of to-day:

"When we look more closely, we see that such a double meaning is no mere literary convention, but that it is inwrought into the very essence of Dante's work.....If Dante was to give poetic expression to the consciousness of the Middle Ages, it was as necessary for him to live in two worlds at once as for Homer to live in one. What characterized the Homeric age was its fresh sense of the reality of life and its interests; hence the poet of the Iliad and the Odyssey could introduce the world of the dead only as a shadowy and spectral existence at the extreme verge of his picture of the living world. But to the highest consciousness of the Middle Ages it might almost be said that the parts were inverted, and that the world of the living was but a shadowy appearance, through which the eternal realities of another world were continually betraying themselves. The poet who made himself the interpreter of such a time.....must draw his picture, as it were, on windows lightened by an unseen sun."

It is impossible to put it better; and what follows, as to the spiritualization of mediæval thought by Dante's poem (though "some elements of the horror and brutality of the mediæval conception of retribution are still retained in harsh discords of the 'Inferno'"), is almost equally good. Since Dean Church's memorable essay, we are not aware that better work has been done on Dante than this study of Prof. Caird's.

The following essay, on 'Goethe and Philosophy,' traces with great delicacy the successive attitudes to philosophy, during his long career, of the great man who declined to think about thinking. It is true, no doubt, that Goethe came in time to a "theoretical reconciliation" with philosophy as he did with Christianity. But towards both he seems to retain an attitude which, perhaps, it would not be fair to call *condescending*, which nevertheless is that of a man who seemed to himself to know a better thing still. He escaped from Wertherism by sketching it while it still possessed him, though with relaxing hold—his object-lesson in the disease cured him; as Prof. Caird says, with his usual aptness of expression, "Goethe's 'apprenticeship,' to use his own metaphor, was ended when Spinoza took in his inner life that place which hitherto had been filled by Rousseau." The exact relation of Goethe's doctrine of "Renunciation" to that of Christianity may be said to be the main point at issue in all criticism of Goethe. Nowhere have we seen it more lucidly explained than in this essay, particularly on pp. 96-104. It is not easy to feel as deep an interest in Rousseau, the subject of the following essay, as in Dante or Goethe. With all defects of temper or morals that may be discerned in them, Dante and Goethe are, every inch of them, men. Rousseau seems like a diseased animal of genius. But in spite of this—perhaps because of this—Prof. Caird stretches his calm and sympathetic explanation of Rousseau into something like a vindication. Not that he ignores Rousseau's weakness and baseness. He tells us that

"Rousseau always held to the principle that 'in magnis voluisse sat est,' that good intentions are everything.....It was unfortunate, however, that the lover of virtue and humanity was incapable of enduring the presence of men in the concrete, and that his whole life was an insatiable craving for pleasurable sensations."

But he sees that, while Rousseau's logic is at fault and the speculative basis of some of

his doctrines absurd, yet his idealism, his unconventional stand against the artificial corruptions of society, are of real value. The "natural man," as Rousseau conceived him, does not exist; yet we can unlearn, through Rousseau, our too ready acceptance of the artificial man as genuinely human.

The essay on Wordsworth treads upon familiar ground. Mill and Shairp and M. Arnold, Mr. Myers, Mr. Pater, and Prof. Knight, have not left much un gleaned in the Wordsworthian field. Hence, perhaps, the present essay on Wordsworth seems less original, more obvious, than the rest of Prof. Caird's work: it deals more in quotation and comparison, less in that metaphysical criticism in which its author excels. Perhaps the best thing in it is the tracing out of the influence of Rousseau upon Wordsworth, who, nevertheless, transcended that influence, and spiritualized the "gospel of Nature and Freedom." Prof. Caird sees the weak side of Wordsworth plainly enough; but the strong side can hardly be better put than in this short summary:—

"A tone of sentiment which is half-democratic and half-Christian, and which will not tolerate any monopolies of good, is present in all his greater poems, and, indeed, it breaks from his lips almost unconsciously at every turn. For him, poetry, wisdom, heroism, are the common property of mankind: all the deeper experiences of life are those that belong to every one."

In the essay on Carlyle—the one absolutely new thing in the two volumes—the writer tries to estimate, and in some degree to replace upon its pedestal, "the greatest literary influence of my own student days.....the author who exercised the most powerful charm upon young men who were beginning to think." Carlyle's teaching, looked at closely, "was, after all, nothing new or strange.....It was Puritanism idealized, made cosmopolitan, freed from the narrowness which clung to its first expression, or with which time had enervated it." Loyal to the memory of such an influence, Prof. Caird exhibits the strong and permanent elements of Carlyle's teaching, discarding the weakness and spitefulness of some of his later deliverances, not sparing even the 'Latter Day Pamphlets,' which we think he treats too much as if they were of one piece, and as if 'Hudson's Statue' could be dispensed with as summarily as 'The Nigger Question.' The greatness of 'Sartor Resartus' and its debt to Swift are admirably exhibited. Happy are those who in mature life can still say, of the literary influence that they worshipped in youth, that "after everything has been said that can be said in the way of criticism, we are forced to recognize that no English writer in this century has done more to elevate and purify our ideals of life, and to make us conscious that the things of the spirit are real, and that, in the last resort, there is no other reality." It is a waning number that feel in this way towards Carlyle. Will his turn come round again, as Wordsworth's, Shelley's, Newman's, have come round?

The essay on 'The Problem of Philosophy at the Present Time' is most grave and earnest—to us the most interesting in the whole book, as dealing with the writer's especial study, yet in a less technical and erudite manner than he adopts, rightly

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enough, in the articles reprinted from the 'Encyclopædia.' There are few things anywhere more interesting than the comparison (pp. 210-229) between the rebuilding, in the soul of the philosopher, of the "falling edifice of Greek civilization," and "the modern movement from faith to reason." We apprehend, from the guarded yet forcible language of p. 217, that Prof. Caird thinks the spirit of unreasoning faith more alien to the essence of Christianity than even the spirit of faithless reasoning. To him philosophy is no mere mental gymnastic nor refinement of culture; it is an absolute necessity of human life, in so far as that life is conscious at all, that we should strive to reconcile "the three great terms of thought—the world, self, and God." Unfortunately, so many authoritative teachers insist on settling the third term without an intelligent conception of the first and second, that thinkers less forbearing than Prof. Caird are apt to resent their unphilosophy.

The essays on 'Cartesianism' and 'Metaphysic,' reprinted, as we have said, from the 'Encyclopædia Britannica,' are naturally of less popular texture than the literary essays. That on 'Metaphysic,' indeed, is extremely tough reading. This is not from any lack of lucidity in the style, but from the profundity of the ideas criticized, and the subtlety of the necessary distinctions. Perhaps the part that may be read with the most universal interest is section ii., on the "Relation of Metaphysic to Psychology"—and especially pp. 451-9, 466-573—where the transition from Socrates and Plato to Aristotle, and from Kant to the Darwinian theory, is admirably explained.

'Cartesianism' is not quite so prickly with difficulties as 'Metaphysic.' It is a luminous account and criticism of Des Cartes, Malebranche, and Spinoza. With a cogency that makes us melancholy for the candid and honest thinker whom he is surveying, Prof. Caird shows us how arbitrary is God, how mechanical is Nature, how hopeless the dualism of mind and matter, as represented by Des Cartes. Malebranche and Spinoza we see no less clearly, yet less sadly. The meaning of the former's celebrated formula, that he "saw all things in God," is excellently explained and justified; yet, following the doctrine of Des Cartes as to the absolute opposition between mind and matter, Malebranche "stopped short of results that seemed to lie so directly in the line of his thought," namely, that "our consciousness of self and other things is but God's consciousness of them, and that there is no existence either of ourselves or other things except in this consciousness." But the account of Spinoza is even better. It is intelligible from beginning to end, and shows us, better, perhaps, than we have ever been shown before, the ethical and scientific drift of Spinoza's great pantheistic conception. How luminous, for instance, is this!

"Spinoza teaches a morality which is in every point the opposite of asceticism, a morality of self-assertion or self-seeking, and not of self-denial. The *conatus sese conservandi* is to him the supreme principle of virtue; yet this self-seeking is supposed, under the guidance of reason, to identify itself with the love of man and the love of God, and to find blessedness not in the reward of virtue, but in virtue itself. .... But the difficulty lies in this, that Spinoza will not admit the negative element, the element

of mortification or sacrifice, into morality at all, even as a moment of transition. For him there is no dead self, by which we may rise to higher things, no losing of life that we may find it. The negative is nothing; it is evil in the only sense in which evil exists, and cannot be the source of good. The higher affirmation of our own being, the higher seeking of ourselves which is identical with the love of God, must, therefore, be regarded as nothing distinct in kind from that first seeking of our natural self which in Spinoza's view belongs to us in common with the animals, and indeed in common with all beings whatever."

One sees, in a measure, from this, why Spinoza fascinated Goethe; yet how wide apart were the morals that they built in practice upon this philosophy!

Two verbal comments only will we add to what we have said of these excellent volumes. The phrase *sub specie aeternitatis*—eminently in place in describing Spinoza's views, e.g., on p. 357—occurs elsewhere, and particularly in vol. i., with tiresome and evidently unconscious frequency. And is it not a little strange to find a professor of philosophy speaking (p. 444) of the "German proverb: 'If water chokes us, what shall we drink'?" Doubtless the proverb may occur in German, but is it not written in the book of Aristotle ('Eth. Nic.', 7. 2. 10), ὅταν τὸ νῶσμα πνίγῃ, τι δεῖ ἐπιτίθειν;

*Rulers of India. — Mountstuart Elphinstone.*  
By J. S. Cotton, M.A. (Oxford, Clarendon Press.)

As Governor of Bombay for eight important years of this century, the subject of Mr. Cotton's excellent monograph may fairly take his place in the series edited by Sir William Hunter. To the student of Indian history the name of Mountstuart Elphinstone is familiar, not only for the part he bore in the great game of war and diplomacy which turned the last of the Peshwas into a disrowned pensioner of the East India Company, but even more, perhaps, for his great and enduring work on Indian history in the Hindu and Mohammedan periods. In his 'Lives of Indian Officers' Sir John Kaye helped to make Elphinstone known to readers of a wider class. After a long interval appeared the full biography, written by his friend Sir T. Colebrooke, and a volume of 'Selections' from his minutes and despatches, carefully edited by Prof. G. Forrest. From these abundant sources, aided by his own official experience and literary skill, Mr. Cotton has compiled a memoir worthy of his hero, and well furnished with attractive yet always pertinent details. To say that there is not a dull page in the book would be saying too much; but for the few dull pages which had to be written the author is not to blame.

Born in 1779 of Scotch parents—his father Lord Elphinstone was eleventh Baron —Mountstuart was still but fifteen when he sailed for India as a "writer" in the Company's service. After a voyage of eight months he landed at Calcutta, went up the river to Benares, then the frontier station of Bengal, and served his novitiate under Mr. Samuel Davis. About two years later he had to ride off for his life, during the murderous outbreak in which Davis, single-handed and armed only with a hog-spear,

defended his bungalow until help came from the cantonments. From the first young Elphinstone combined active habits with strong intellectual tastes. He spent days in a cave near Mirzapur, reading Virgil, Horace, and Tibullus. Other days were spent in the study of Persian, and some years afterwards he improved his boyish acquaintance with the Greek classics. The record of his reading at the age of twenty-one, during his long journey to Poona, would not, in Mr. Cotton's opinion, "discredit Macaulay." A week after the battle of Assaye, in which he rode beside Arthur Wellesley, he was "reading all Shakespeare critically" in an edition without one note. "At a later period he used to travel with two camel-loads of books, so packed that he could lay his hands on any volume he wished." The list of books he studied in one half-year fills a page and a half of this volume, and testifies to the width and depth of his reading—from Hesiod, Herodotus, and Hafiz to Bacon, Hume, Berkeley, Voltaire, and Condorcet. Among the ancients Homer was his favourite poet. At a later period he gave much time to the study of Jeremy Bentham.

As secretary at Poona to Col. Barry Close, the able Resident at the Peshwa's Court, Elphinstone underwent the diplomatic training which helped to raise him to the highest rungs of the official ladder. In August, 1803, he took the place of his friend Malcolm, disabled by illness, as secretary to General Wellesley, who had just entered on the second Maratha war. The future victor of Waterloo declared that Elphinstone ought to have been a soldier, and obtained for him the post of Resident at Nagpur, the capital of the Bhonsla Rajah of Berar, who had been forced, like Sindia, to accept the terms of peace imposed by the strong-willed Marquis Wellesley.

Thus, at the age of twenty-four, one of the prizes of the Indian service had fallen to the young civilian's lot. The war was over, but Elphinstone, unlike Malcolm, foresaw that it would some day be renewed. After four years of comparative quiet, varied by Pindari raids and a brief visit to Calcutta, Elphinstone left Nagpur on the eve of his mission to Afghanistan. At Delhi he met Charles Metcalfe, then preparing for his mission to the Court of Ranjit Singh at Lahore. Between the rival merits of such men as Malcolm, Munro, Metcalfe, and Elphinstone, history, says Mr. Cotton, has not been careful to discriminate. "To name any one of them is to call up before the mind the other three." They were rivals, but friendly rivals, all graduates in Lord Wellesley's brilliant school. The mission to Shah Shuja at Peshawar bore no political fruit, but the outcome of Elphinstone's researches was afterwards embodied in a volume which time has not rendered obsolete.

In 1811, soon after his return to Calcutta, Elphinstone took up the post which Barry Close had once filled at Poona. He found the Peshwa, Baji Rao, secretly chafing under the yoke of his subsidiary alliance. He composed a long-standing quarrel between the Peshwa and his Jagirdars. He managed for a time to thwart the Peshwa's intrigues with his favourite Trimbakji, and to delay the outbreak of another Maratha

war. But Baji Rao would not be wise in time. The long-threatened storm burst on November 5th, 1817, when a part of the Peshwa's troops attacked and plundered the Residency, while some 25,000 Marathas surrounded the little force which Elphinstone had collected at Kirki. The scattering of the Marathas by fewer than 3,000 British troops decided the Peshwa's fate. His territories were annexed by Lord Hastings to the Bombay Presidency; and Elphinstone, as Commissioner of the Bombay Deccan, gave such proofs of administrative talent that, in 1819, he found himself appointed Governor of Bombay over the heads of Malcolm and Munro.

At forty he had thus reached a point beyond which no Company's officer could expect to rise. The eight years of his rule were years of successful labour for the good of all classes, in a province two-thirds of which had only just become British. In the longest chapter of his book Mr. Cotton gives a clear and interesting summary of the work done by Elphinstone in settling the land revenues, reforming the old methods of civil and criminal justice, defining his relations with native feudatories, codifying the law of his time, encouraging education and the employment of natives in the public service, and winning the goodwill of all his subjects by visiting each part of the Presidency in its turn. The spirit in which he discharged his duties may be gathered from his often expressed conviction that we ought carefully and gradually to prepare the natives of India for their ultimate independence of foreign rule. Readers of this volume will thank the author for quoting in full the character of Elphinstone as drawn by Bishop Heber, who had been his guest twice in 1825, and was struck beyond all else by "his forgetfulness of self and his thoughtfulness for others."

After a continuous service of thirty-one years Elphinstone set out on his homeward voyage in 1828, taking Egypt, Palestine, Turkey, Greece, and Italy by the way. The remainder of his life-story to the date of his death in 1859 is succinctly told in the last chapter of a volume which should rank with the best and most popular of its class. After his retirement Elphinstone twice refused the Governor-Generalship. And here, by the way, we must note a certain inconsistency between the statement on p. 15, that "no servant of the Company held" that high office "between Lord Teignmouth and Lord Lawrence," and the reference to "four Governor-Generalships" on p. 47, one of which was "the inglorious rule of Sir George Barlow." As a matter of fact Sir G. Barlow, a Company's servant, acted as Governor-General for twenty months after the death of Lord Cornwallis. The appointment was at first confirmed by the home authorities, but afterwards revoked by the Crown.

*Robert Herrick: the Hesperides and Noble Numbers.* Edited by Alfred Pollard. With a Preface by A. C. Swinburne. 2 vols. (Lawrence & Bullen.)

It is not very easy to determine whether "The Muses' Library," which opens with these pretty volumes, be intended for the

use of scholars or the pleasure of the book-lover. Mr. Pollard, apparently, has done his best to entice "rigid Cato" to read not only when "locks do shine," and quite regardless of the reign of the rose. He has annotated and commented modestly, painstakingly, methodically, and, as future students will find, to such purpose that the "husks" of Herrick, the dates, parish registers, wills, and other official records, will not need to be resifted. That reference may be the easier, the poems have been numbered, for the first time, we believe; and this in the case of a writer whose works are arranged after no very definite system is a great convenience. The manuscript or other alternative versions of the 'Hesperides,' where these exist, have been collated, and in several instances reprinted for the behoof of curious investigators. The history of the men to whom Herrick referred, or addressed verses, is succinctly reported, and the reader is not left to wonder now who Edward Norgate was, although the identity of "M. Kellam" has eluded Mr. Pollard's vigilance, and the reason for the description of John Harmar as a "physician" is yet a puzzle for such as care to exercise their wits upon so fruitless a quest. The most useful notes are those which trace Herrick's indebtedness to classical authors; only once or twice has the source from which he "pilfered" (if the matter be viewed in that light) escaped Mr. Pollard, and where he has failed, few indeed may hope to succeed.

It will be seen, therefore, that this edition cannot fail to be a delight to such scholars as choose to delve into the "origins" and "attendant circumstances" of these "vain and amatory poems." And yet if the edition appeals to scholars, why should it be tricked out in daintiness and elegance? A larger type and a greater extent of page would have better served the mere student's purpose. If, however, the issue be meant for the intelligent amateur or the *dilettante*, several of the personal notes should have been thrown overboard. The amateur could have gone content without the earlier variants of the poems—for such Mr. Pollard shows them to have been—and their place might well have been occupied by a more complete reproduction of the quotations from Anacreon, Martial, and the other ancient writers whom Herrick imitated. For nothing can be more irritating to a man who reads the 'Hesperides' and their classical parallels *dum regnat rosa*—that is to say, as they should be read, in a hammock or a pleasant garden, in a country inn or beside the sea—than to meet the letters κ.τ.λ. at the close of some Greek lines. It might also be urged that the title-page is rather overcrowded, and that the red lettering at its foot takes the eye not altogether pleasantly. As for the ornamentation of the cover, the design upon the back is simple and beautiful; but the side of the book is oppressed with a "decoration" which has its graces, although it cannot be said to fill the surface unobtrusively or quite appropriately. Rather would it appear that an arrangement of lines and curves has been set there at haphazard. And there is always something to say in favour of the laws of strict draughtsmanship.

Before passing to Mr. Swinburne's share

in the enterprise we should like to repeat that Mr. Pollard's work is thoroughly done—for scholars. It is unfortunate that one may not read some of Herrick's most golden verses without being troubled by the perplexities of Dryasdust. But what must be is. Mr. Pollard's memoir of the poet contains sufficient facts to satisfy the most inquisitive antiquary. Many of his notes—chiefly those on the fairy poems and on Herrick's contribution to 'Witt's Recreations'—are invaluable as establishing beyond dispute the conscientiousness of his workmanship. And we are pleased to observe the candour with which he owns his indebtedness to Dr. Grosart and Mr. Hazlitt. But how comes it that he has failed to record a striking parallel which some people would take to show that Herrick had at least read the 'Anatomy of Melancholy'? The set of verses entitled 'No Loathesomeness in Love,—

What I fancy I approve,  
No dislike there is in love:  
Be my mistress short or tall  
And distorted therewithal:  
Be she likewise one of those  
That an acre hath of nose,—

of which there is another less coarse, but less striking version in the 'Hesperides,' has a connexion, that may or may not be accidental, with a famous passage in Burton: "Though she be.....Irus' daughter, Thersites' sister, Grobinus' scholar, if he love her once, he admires her for all this, he takes no notice of any such errors or imperfections of body or mind."

Mr. Swinburne's preface might be made the text of several interesting discussions. Herrick's fate in literature is passing strange. On the one hand, the most melodious of English songsters is delivered to the archaeologist and the folk-lorist as a body for dissection; on the other hand, his sweet, clear verses are made the theme of the rhetorical-impressionists' impressions. Mr. Swinburne, like Mr. Henley and Mr. Palgrave, has chosen the better part—to indicate rather than translate "the charm of Herrick at his best," a charm, he says, "so incomparable and so inimitable that even English poetry can boast of nothing quite like it or worthy to be named after it." Unfortunately he has marred this most generous tribute by the addition of a somewhat debatable opinion. He places Herrick above Shakespeare as a song-wright:

"Shakespeare's last song, the exquisite and magnificent overture to 'The Two Noble Kinsmen,' is hardly so limpid in its flow, so liquid in its melody, as the two great songs in 'Valentinian'; but Herrick, our last poet of that incomparable age or generation, has matched them again and again."

Of course, any one is justified in arguing that these things do not go chronologically, and that the dirge in 'Cymbeline' (to choose a single example where more might be offered) is at least as "exquisite and magnificent" as the "overture." But there is no disputing Mr. Swinburne's main contention, that Herrick is "the greatest songwriter—as surely as Shakespeare is the greatest dramatist—of the English race." Nor are we disposed to raise objections to the limitation he lays upon Herrick's powers (he "lives simply by virtue of his songs; his more ambitious or pretentious lyrics are

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merely magnified or prolonged and elaborated songs"), because, although we do not accept the second proposition, in view of the 'Farewell to Sack' and the 'Farewell to Poetry,' it is perfectly true that "as a creative and inventive singer he surpasses all his rivals in quantity of good work." In other words, he wrote songs marvellously well, and his other works are scarcely so much "elaborated songs" as comparative failures. But Mr. Swinburne is on yet more debatable ground when he says:—

"In quality of spontaneous instinct and melodious inspiration, he reminds us by frequent and flawless evidence, who above all others must beyond all doubt have been his first master and his first model in lyric poetry—the author of 'The Passionate Shepherd to his Love.'"

The assertion savours of one of Mr. Swinburne's most admirable qualities as a critic, his genuine enthusiasm; but the facts scarcely warrant it, and the probabilities of the case come little short of contradicting it. Let it be granted that Herrick resembles Marlowe in the possession of "spontaneous instinct and melodious inspiration," precisely in that which can be learnt from no master and imitated from no model. The *quality* of their instinct and inspiration differs as the poles. Marlowe's verses are "like his desire, lift upward and divine," so that

— they who should behold them do become  
As men that stand and gaze against the sun.

Herrick's are divine, if you will, though that is a term which should be sparingly used in criticism. They may not by any just use of language be described as "lift upward." More, Mr. A. C. Bradley has correctly said that Marlowe's style "degenerates into violence, but never into softness." Mr. Swinburne is here at great pains to prove how nauseating Herrick's "saccharine and 'mellisonant' monotony" may become. True, the same quality might produce different effects of degeneration in different persons, but the "fantastic and brutal blemishes which deform and deface the loveliness" of Herrick's work argue a total estrangement between his tone and temperament and method, and the tone, temperament, and method of Marlowe. Again, when we search for this "frequent and flawless evidence" which proves Mr. Swinburne's case "beyond all doubt," we find no more than a vague probability that Herrick knew of the existence of Marlowe's work. A single lyric—"To Phyllis, to Love and Live with Him"—may have been suggested by 'The Passionate Shepherd,' but the treatment suggests nothing or little of Marlowe's manner. In the 'Hesperides' we can and do catch an occasional repetition of the verbal effects of 'Hero and Leander,' but that is neither frequent nor flawless evidence. Moreover, we know that it was Ben Jonson who "above all others must beyond all doubt have been his first master and his first model in lyric poetry." That the pupil learned to outstrip the master is neither here nor there. The fact is established by Herrick himself again and again, though, of course, the quality of his inspiration differed from Jonson's, yet not so widely as from Marlowe's. Still, when a writer produces work so excellent and so individual as Herrick's, it boots little to quarrel over the name of his masters and models. For in the end Herrick, like every poet of real

distinction, sang his own song. Mr. Swinburne has taken some steps in the way towards doing justice to his religious verse: we should have liked to see him admit that when the 'Noble Numbers' rise above the didactic level there is no essential difference between their sincerity and sweetness and the sincerity and sweetness of the 'Hesperides,' although they rarely match the latter in felicity.

*The Nicholas Papers: Correspondence of Sir Edward Nicholas, Secretary of State.* Vols. I. and II., 1641-1655. Edited by George F. Warner. (Camden Society.)

THE collection of papers here printed in part was acquired by the British Museum some twelve or thirteen years ago. They have been used by previous historical students, but Mr. Warner is, we believe, the first person who has ever examined them with the care they deserve. Sir Edward Nicholas's political career was long. He entered the royal service at least as early as 1626, and continued attached to Charles I. and Charles II. during the whole period of war and exile. That he was faithful to his masters no one will question, but, unlike many other prominent Royalists, he never seems to have aroused the hatred of his opponents. A hard-working, taciturn man, he evidently had no desire of provoking needless hostility. Mr. Warner points out that, before the death of the king, Nicholas had ceased to influence his policy, and after that event the "hot-brains" of whom he speaks had far more power over the mind of the exiled king. The habit of speculating as to how the course of history would have run had this or that event been different from what it was, is always a foolish waste of time; we cannot, however, help the thought crossing our mind that if Nicholas could, from the first, have swayed the royal counsels much suffering would have been spared. The seventeenth century was not an age of compromise. To Nicholas, as to Laud and Strafford, the yielding habits of English statesmen of to-day would have been incomprehensible, but he never seems to have wished to push matters to an extreme. The letters before us are only a part of the series. We believe two more volumes will be required to complete the work down to the period of the Restoration. They are also but a selection. Mr. Warner has found among the Nicholas Papers much which he has not felt called upon to print. As the manuscripts are now in safe custody this may have been the wiser plan. Mr. Warner is as well qualified as any one can be to determine what to give and what to withhold, but students require old documents for such various purposes that no one person can do the work of selection quite satisfactorily for another.

The papers relating to the reign of Charles I. are but few, only occupying some 110 pages of the first volume, nor are any of them of first-class importance. We wish we could have had more letters from Endymion Porter before the war broke out, for he was a keen observer, and could record what he saw going on around him. He was one of those who accompanied the king to Scotland in 1641. On September 11th in that year he wrote to Nicholas complaining of

delays on the part of the Scotch. He thought matters were put off from day to day for a political purpose, to make Charles "wario of stayeing here and soe to yeld to all theye desier (which hee is most apt to doo) and soe to streighten tyme, as hee must leave all such as have appeared contrarie to the humors of the covenanters to bee judged by them, which maye cost som of them deare. And theye that scape best will repent that ever theye shewde themselves for the King; for the publick applawse oposes monarkie, and I feare this Iland before it be long will be a theator of distractions."

Porter's remark that "the publick applawse oposes monarkie" is curious from having been written at so early a date. We had not hitherto supposed that there was at that time any anti-monarchical party worthy of consideration. His prophecy that ere long this island would become a theatre of distractions shows a keener insight than that of most persons. Even a year after this there were many—Baxter among the number—who thought that a single battle would put an end to the struggle.

After the fall of the monarchy Nicholas was in exile and wretchedly poor, and to add to his sorrows he suffered from "this devil of a disease" the gout; nevertheless he seems to have devoted his time and thoughts to the cause of his royal master, though, as was natural, he was at times very despondent. When Oliver, who is designated "that bloody rebel," became Lord Protector all hope seems to have vanished. In some of the Royalists he had no confidence. He distrusted Lord Percy, and his feelings towards that worthless scamp Lord Jermyn were little short of hatred.

There is no subject on which the current of opinion has changed more, in this country at least, than on that of taking life for political purposes. We all of us know that certain Roman Catholic writers have defended tyrannicide, but it is not so frequently remembered that Protestants have from time to time done the same. The stupid tract 'Killing no Murder,' which is said to have struck terror into the Protectoral party at the time of its publication, is usually regarded as unique. Nothing can be further from the truth. Of men whose opinions were as little "Jesuited" as those of the Protector himself we can speak with some confidence. Charles Butler, the Roman Catholic writer who flourished in the early years of this century, has given a list of Protestant advocates of tyrannicide, to which many other names might be added. More than one of the letters in the second volume of these papers show that the idea of murdering Oliver was present in the minds of many. In 1655 the Earl of Norwich writes to Nicholas, "Cromwell must downe, if wee spoyl not our game"—a phrase capable of but one interpretation when we compare it with a passage in a subsequent letter in which the earl says: "Money is questionless already made over into England for to take away Cromwell."

There is no one who was prominent during the great Civil War whose character is less understood than that of John Lilburne. He died a short time before the Lord Protector, and his name became the butt of the jesters of the Restoration. The men who knew him, whether friends or enemies, estimated him far differently from

those of the succeeding generation. Hyde, writing to Nicholas in 1653, says that he was on intimate terms with Bramhall, the Bishop of Derry, and that he was in correspondence with the Duke of Buckingham. The latter fact may be no recommendation, but if it be true that Lilburne had friendly intercourse with Bramhall, it tells in his favour, for the bishop was not only good and learned, but had an astute political brain.

We may remark that we have tested the index somewhat rigidly, and have found no errors in it.

#### NOVELS OF THE WEEK.

*Ingelheim.* By the Author of 'Miss Molly.' 3 vols. (Blackwood & Sons.)

*A Queen of Curds and Cream.* By Dorothea Gerard. 3 vols. (Eden, Remington & Co.)

*Cousin Cinderella.* By Mrs. Paul King. 2 vols. (Bentley & Son.)

*A Girl Diplomatist.* By Mabel E. Wotton. (Chapman & Hall.)

*My Geoff; or, the Experiences of a Lady-help.* By John Strange Winter. (White & Co.)

*Sister Dolorosa.* By J. L. Allen. (Edinburgh, Douglas.)

*In Beaver Cove and Elsewhere.* By Matt Crim. (Same publisher.)

'INGELHEIM' is pieced together, and in places worked out, with no common care and patience. It shows, indeed, too much trace of these to allow of there being any of the charm that is born of spontaneous impulse—or its appearance. Because of the evident labour, and the entire absence of what may be called the quality of "inevitability" in matter and manner, it seems as long a three-volume novel as we have yet "happened" on. The length is all the more conspicuous because, in spite of good material, the story is tediously told, with a superabundance of sentimental pathos and iteration which need not be qualified. Had it partaken more of the nature of pure romance and less of the novel, or *vice versa*, it might have been better than it is. A great part of the story passes in a miniature German court, containing complex persons, male and female. We are, for some reason, struck with a sort of spurious air of 'Prince Otto' and 'The City of Sarras,' though there is not much of the brilliant whimsicality of the one, or the delicate ideal grace of the other. 'Ingelheim' is more visibly "worked up," and its ideas more spun out, than is usually the case with the writings of the author of 'Miss Molly,' 'Elizabeth,' and other stories and sketches. It is not that the book is barren or wanting in ideas and character-drawing—far from it; more from congestion and plethora it may be said to suffer. With the exception of Jem Traherne, all grey eyes and square shoulders, the characters are well differentiated and carefully sustained, though all, more or less, lack vitality and force of conception and treatment. Sometimes one or another comes very near living, moving, and having his or her being, yet just stops short. The dialogue is at times good—when not a trifle obscure or tortured it is even polished—yet it fails to reach a higher level than that of a merely clever choice of words. Too many descriptions

and digressions, too many *chiffons* and people, and far too many and oft-repeated details about their gestures, actions, and mental processes, do nothing to help the realization of essentials. It is a pity, for 'Ingelheim' has many merits to set against some defects. Sundry faults of diction—possibly slips of the pen—surprise one more often than might be expected. Amongst them is the clumsy use of the preposition, of "I" where no I should be, or of such a phrase as "to put in an appearance," which, with other things, helps to mar grace of expression and description.

The clever author of 'Orthodox' has taken, for her, a somewhat new departure in her new novel. Hitherto her work, though informed by the spirit of romance, has been chiefly remarkable for its uncompromising avoidance of melodramatic incident, and its sober and often sombre view of the actualities of life. In 'A Queen of Curds and Cream' Miss Gerard has deviated considerably from her usual method, and made liberal concessions to the devotees of poetic justice and even sensationalism. The first volume, with its pictures of life in a Tyrolean village, is admirable alike in its portraiture and descriptive passages. The old priest, Pater Sepp, is charmingly drawn, and the episode of the flood is vividly and powerfully told. But when the scene is shifted to England Miss Gerard's touch loses much of its charm and distinction. The humour of the situation in which the heroine, a reduced Austrian countess who has eked out a precarious livelihood by keeping a dairy-farm, suddenly awakes to the possession of 80,000/- a year in England, is amusingly brought out; but Miss Gerard's sketches of London society are not nearly so convincing as her delineations of peasant life in Tyrol. To begin with, she has not even mastered the fashionable slang of Mayfair, and, for the rest, Mrs. Byrd, the celebrity hunter, and the Mephistophelean marquis are familiar types to the student of society novels. In fine, the book is eminently readable, but, alike as a work of art and as an attempt to hold the mirror up to nature, it is decidedly inferior to the previous novels from Miss Gerard's pen.

'Cousin Cinderella' is not without a certain originality of manner, and is, on the whole, a lively enough brace of volumes; yet the author is scarcely sure enough of the relative importance of the different elements of her story. Neither do we quite see the use of a mysterious semi-occult vein that crops up from time to time without leading anywhere. The little American girl Camma, who wears a strange talisman and hankers after the unseen; the misshapen and embittered Lyle, with his taste for morphine; and the somewhat uncanny fascinations of Beulah Marquand, otherwise Cousin Cinderella, are not, especially the first two, sufficiently held together. If even well conceived, they are certainly not well realized. They may not only be likened to shadowy bundles of incongruities, but they are out of key with the story, which is rather brightly told. Most of the people in it are Americans, and their ambitions and general procedure in what has been called "the conquest of London" are cleverly and a little satirically

touched. Mrs. Paul King is, as the French say, a little given to "tapping" on people of both nationalities. Sir Richard and Lady Hughes are in some respects enough like the average man and woman of their environment to make readers feel that they know a good deal about them. Mrs. Jerome the American—a very unattractive and unsympathetic study—has points about her that seem taken from life. Damon, Guilford, and the rest have distinguishing marks of their class and epoch, yet they are in many ways insufficiently understood and presented. With more certainty of touch and defter handling of desired effects and of the characters that ought to have been most prominent, a better novel might have been written.

Miss Wotton's gracefully written little romance progresses promisingly until the arrival on the scene of the hero, a high-strung literary man, who in discussing his new novel with his betrothed remarks, "Such a pure, high-souled, dear woman is my new heroine. She is your creation, dear, and I am labouring very hard to make her in some measure worthy of being your work." Not to put too fine a point upon it, Mr. Niel Buchanan is a prig, and a very jealous and sensitive prig to boot. The complications and cross-purposes which retard the inevitable upshot rest on such a clumsily devised basis of groundless suspicion that the reader's interest in the story is weakened long before the end is reached. Still, anything is better than the gushing sentimentality of the love passages.

'My Geoff' possesses the merit of being amusing, and contains many little pathetic touches which make one wish to be indulgent to the author. Several of the characters also are cleverly sketched, such as Mrs. Poplin Browne, the would-be society lady of West Kensington, with her vulgar aspirations combined with genuine kindness of heart, and the ridiculous artist and his adoring wife, with their sympathies and harmonies, but with genuine goodness underlying their absurdities. There are, however, unfortunately such glaring defects in the novel that as honest critics we feel obliged to call attention to them. The title is a misnomer, for the heroine was never a lady-help. The English is bad, and the whole tone of the book is marked by vulgarity. In fact, the writer has taken the manners and attributes of some of her most snobbish middle-class acquaintances, and assigned them to people of birth and presumed outward refinement. The heroine is supposed to be a well-born, well-bred, and thoroughly good girl; but to judge from her actions and language, we should imagine her to be quite the reverse. Her conduct in allowing the young man on the second day of their acquaintance to retain her hand in his and to call her a darling was, to say the least, peculiar, while her speech is full of Yankeesisms and suburban phrases. Even an ordinary companion does not address her employer as "dear lady"; much less likely is she to do so when the person addressed is her great friend. Solecisms of this sort are frequent, and the whole tone of the book is certainly not that of good society.

The feeling of dissatisfaction created by Mr. Allen's somewhat self-complacent "Pre-

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face to the British Edition" of his book is not allayed by a perusal of the title story. The style is presumably intended to be elevated; it only succeeds in being crude and occasionally bombastic, as in the following description of the heroine:—

"She was still within the dim half-awakened region of womanhood, whose changing mists are beautiful illusions, whose shadows about the horizon are the mysteries of poetic feeling, whose purpling east is the palette of the imagination, and whose up-springing skylark is blithe aspiration that has not yet felt the weight of the clod it soars within."

It is true the language is not all quite so bad as this, but passages in this style recur with too great frequency. Nor is the matter particularly pleasing. The hero is a poor creature, whose want of self-control compromises a girl whom he knows he can never marry, and whose fatuity prompts him to say to her in his parting speech:—

"I want to ask you never to blame yourself for what has happened—never to let any thought of having made me unhappy add to the sorrow of your life."

The last chapter, about the lepers of Molokai, is not dovetailed in skilfully enough to conceal the author's evident desire to show his acquaintance with Father Damien's work. The idea of the other story in the book, 'Posthumous Fame,' is decidedly ingenious; but the beginning drags rather too much, and the style still requires chastening.

'In Beaver Cove and Elsewhere'—consisting of about a dozen stories of life in the Southern States—is a distinctly welcome addition to Mr. Douglas's library of American authors. The South seems to be less known to English readers than the North, and, if this book be a test, it contains a wealth of suggestion which might with advantage be more utilized by American writers who publish their novels over here. The Roman Catholic element, the old French families, and the descendants of former slaves and slave-owners, all add a picturesque colour to the incidents, which the present author has not missed. There appears to be more true breeding and repose among the upper classes, and less of the wearisome smartness and effort after culture which sometimes offend in the North. The country people, too—or "crackers," to give them their local name—have a refreshingly sturdy independence and love of adventure, which is not wonderful if they spring from such magnificent women as Silury and Sphiry Ann. But, of course, all this material would be wasted in the hands of an indifferent craftsman. Mr. Crim, however, by his faculty of giving life to his characters, by his rapidity of touch, and by his skilful choice of incidents, proves himself to be no mean artist. The stories are quite short—some are barely twenty pages in length; but they are characterized by an exceptional degree of dramatic force and pathetic interest. The only criticism which suggests itself is that the idea of a man whose life is blasted by a false accusation, which he either cannot disprove or will not for the sake of others, recurs in too many stories. But this repetition does not seriously interfere with the pleasure to be derived from the book. We may, however, mention that our pleasure in one story was considerably marred by a piece of care-

lessness on the part of the binder, who had omitted sixteen pages in our copy and replaced them by a second version of sixteen other pages.

#### LOCAL HISTORY.

*A History of Hampshire, including the Isle of Wight.* By T. W. Shore. (Stock.)—Mr. Stock is generally fortunate in the authors of his "Popular County Histories," and the present volume forms no exception to the rule. We see in it the hand of a writer who has not merely got up his subject for the purpose, but has long been familiar with Hampshire history, and taken a personal interest in the county. The difficulty of making a work of this character both short and popular is decidedly great; it can conform, at best, but an *aperçu* of the subject. And yet this series has shown that the task is both possible and useful. The problem is to find a writer who combines the special information of a local antiquary with a general knowledge of history and archaeology. We observe that intelligent archaeology is now steadily obtaining a more important position in local history, with excellent result. Hampshire offers for its study a peculiarly favourable sphere. Mr. Shore has rightly devoted the greater portion of his work to the early history of the county, on the ground of the great part it played in the Anglo-Saxon and Norman periods. The key-note, in fact, of the position occupied by Winchester and Hampshire was that the consequence of the former as the old national capital was accidentally prolonged by its nearness to the continental possessions of our kings after the Norman Conquest. Mr. Shore traces the history of the county, in his first eleven chapters, down to the Great Charter, after which, as he perceives, it becomes mainly of local interest. He therefore discontinues his narrative at this point, and addresses himself to such subjects as monastic life, local administration and institutions, legends and traditions, communal agriculture, and similar topics, which all receive separate treatment. The towns—Winchester, Southampton, and Portsmouth—are then discussed; and lastly the general history for the later period is briefly discussed, and the leading points of the county summed up in a final chapter.

Mr. Shore has done his work in a quiet, unostentatious way, but with an intelligence that deserves high praise. It is characteristic of his style that he assigns to the introduction of the turnip, some two centuries ago, "a far greater effect than all the visits and patronage of the Stuart kings" on the history of the county. His sketch of the enclosure of "common" lands is excellent, and he is careful to note the very curious local "keyhold tenure," parallel to a custom in Wales known, we believe, as "cabau un nos," and probably of great antiquity. That the book should be free from errors is, of course, impossible; but they are wonderfully few and slight. A "carucate" is confused with a "yardland"; anker-holds are spoken of as "anchorages"; Richard de Redvers, of the Isle of Wight, is wrongly said, as almost everywhere, to have been created Earl of Devon by Henry I.; and the occurrence of "Norman or French names" two generations after the Conquest is rather strangely taken as proof of foreign blood. We have our doubts, moreover, as to the "hawks' house" at Winchester. But these are small matters. What we would rather insist on is that Mr. Shore is evidently at home in all modern research on the subjects of which he writes, while his book can be read with pleasure by the public at large. It is provided with a copious index.

*Essex: Highways, Byways, and Waterways.* By C. R. B. Barrett. (Lawrence & Bullen.)—This is an excellent and original work which shows how large a field still awaits the topographer who can wield pen and pencil as deftly as Mr. Barrett. Visiting every place he has

described, and supplying his own illustrations, he has not contented himself with making extracts from a county history, but has found in the printed State Papers a fund of entertaining historical information. Mr. Barrett deals with Maldon and the Blackwater, a somewhat unfamiliar corner of the county; Barking, with its destroyed abbey; the Hedinghams, with that noble keep which was once the stronghold of the De Veres; and Layer Marney, with its most curious and striking, but out-of-the-way "Tower." He also visited that dead borough Thaxted; Saffron Walden, with its noble church; Coggeshall, still possessing remnants of its abbey; and, finally, Colchester, that almost inexhaustible source of Roman antiquities. His keen eye for the picturesque has led him to select some charming "bits," though the illustrations—which, he informs us, are in no case from photographs—are of somewhat unequal merit. The etchings and the sketches of architectural details are the best. Essex worthies, such as "salamander" Cutts, receive justice at his hands, and old trades and guilds are briefly noticed. We observe that, according to Mr. Barrett, at Colchester there "once stood a fort called the Balkerne." This so-called fort was merely the ruins of the Roman gate and guard-house, which have recently received careful treatment, and should on no account be missed by the antiquarian pilgrim. The block house at Mersea stone, which guarded the mouth of the Colne, was, though little known, of some importance in the past. Mr. Barrett duly records it, but we have found it mentioned earlier than 1558, the date he gives. An excellent essay on "Essex Coinage," by Mr. L. A. Lawrence, of the Numismatic Society, is appended to the work, to which it forms a valuable addition. We have pleasure in commanding Mr. Barrett's book to all who are interested in Essex, and think he might find the materials for another without leaving the borders of that underrated county.

*The Literary Shrines of Yorkshire.* By J. A. Erskine Stuart. (Longmans & Co.)—Carlyle was not lavish of blessings, but one which fell from his lips is used by Mr. Stuart as a motto on his title-page: "My blessings be upon Cadmus the Phoenician, or whoever it was that invented books." Mr. Stuart's book is, however, no blessing to any one. His intention seems to have been to dwell only on such places as are associated with literature, either as having been the birthplaces or abodes of authors themselves or of the characters created by them. It was not a bad idea. To stand in the halls of "the Wizard of the North," says Mr. Stuart, "to visit Stratford-upon-Avon, are educative agencies of priceless value"—in the latter case, surely not in architecture. Mr. Stuart tells us that he found it difficult to treat his subject "satisfactorily," but thought he could do so by taking the watersheds as his guide, so as to lend variety to his discourse. It is something to know that Mr. Stuart had any guiding principle—none is apparent. The book is ill arranged, ill written, incomplete, and inaccurate. Mr. Stuart hints at the appearance of successors to it; we can only hope that he will compile them more carefully. Lady Mary Wortley Montagu (not Montague) was not only the person who was the means of spreading the practice of inoculation for smallpox in this country, but the person who introduced it. "Winthorpe M. Praed" is unknown to literature; there never was a Master of Lincoln College; nor would Steele, were it possible to put the question, own to having written the "Tattler." Sins of omission are not so bad as sins of commission, but why did not Mr. Stuart say something of Anthony Trollope's Mrs. Bertram's visit to Bowes, or of Mother Shipton when he was writing about Knaresborough? She was born there, and it would be hard to find an author whose works have enjoyed a longer run of popularity. Worse than all, why dwell on 'Bootle's Baby' in con-

nexion with York, and not say one word about Robinson Crusoe, Mariner, who was "born in the year 1632, in the city of York, of a good family, though not of that country"?

*Leicestershire and Rutland Notes and Queries.* Edited by John and Thomas Spencer. Vol. I. (Leicester, Spencer; London, Stock.)—The *Leicestershire and Rutland Notes and Queries* was established in 1889. Judging by its first volume, we think it calculated to be of service to the district to which it relates. It is well illustrated, and contains very little mere gossip. Most of the articles are written with commendable brevity, but as a matter of course the greater part of them are of merely local interest. Some few, however, appeal to a wider public. A note concerning Sir Arthur Hazlerigg, the regicide, supplies some extracts from the manuscript diary of a Spanish merchant for the years 1649, 1660, and 1661. The writer does not say where he has come upon the document he quotes. It may have been printed already, but we do not remember to have met with it. The diarist seems to have been present when the triumphant Royalists avenged themselves on the bodies of Cromwell, Ireton, and Bradshaw. The account of what he witnessed is painful reading. It gives, however, some details which, as far as we know, are not to be found elsewhere. It confirms the opinion of those who hold that it was the Protector's body which was exposed on the gallows. The writer says that when the hangman held up Ireton's head for the rabble to gaze on, he recognized his features. No small part of the volume is occupied by notes on Leicestershire parish registers. Several of them have suffered from neglect, and even worse treatment. At Plungar the parish clerk, who was a grocer, used to employ the leaves for wrapping up his wares. Mr. J. J. Britton has communicated a paper on some verses which are attributed to Lord Macaulay. Six lines are given from a ballad relating to Bosworth Field. From so short a fragment it is not possible to arrive at any definite conclusion as to their authorship. We confess, however, that to us they seem wanting in ring, for which Macaulay's verse is remarkable. The notes on the monument of a pilgrim in the church of St. Helen, Ashby-de-la-Zouch, are useful, but the engraving which accompanies them, either from the worn state of the effigy or from deficiency in the plate, is very indistinct.

#### MINOR VERSE.

*A Daughter of the Gods: Ballads from the First, Second, and Third Books of the Iliad.* By Joseph Cross. Etchings by Tristram Ellis. (Leadenhall Press.)

*The Loves of Tibullus: his Rustic Elegies, &c.* By the Rev. J. Cowden-Cole, B.A. (Houlston & Sons.)

Of these two little volumes the first does not intimate in its main title that it is a translation, which (speaking loosely) it is; the second intimates that it is a translation, which it is not. "A Daughter of the Gods" disarms criticism, not only by its charming exterior, but by its dedication: "To my son Guy, for whose amusement they were written, I dedicate these verses; and if they please but a few children they will have fulfilled the desire of him who wrote them." Mr. Cross does not offer his work as a translation of Homer, nor yet as a paraphrase which students of literature may fairly compare with the original. It is an attempt to tell the story of the first three books of the Iliad in simple verse to children, shortening it (once or twice to the verge of obscurity), and keeping the language plain and direct, but following the original tolerably closely in idea, and often in expression. It may be held that children are not the people who require their Homer shortened. They have still the love of listening to a story which belongs to the early years both of the individual and the people; and we

suspect, from reminiscences of our own feelings in such matters, that Mr. Cross's little boy would have liked to hear more of the wrath of Achilles, and of the duel between Paris and Menelaus; and that he would not at all have acquiesced in the abrupt termination of the story just as Paris has disappeared and Agamemnon is claiming the victory for his side. Any attempt to familiarize children with Homer, Sir Thomas Malory, or Sir Walter Scott deserves the readiest recognition; and the execution of the present work is fairly good after its own plan. The verse is not inspired; the changes of metre are sometimes disconcerting and stop the flow of the story; and no boy of moderate years and intelligence need be recommended to take this as a substitute for Pope or Chapman. But the story of Homer is there, and in its unpretentious way the verse runs well enough. Here is a rather favourable specimen:—

But lo! nine years have flown, and we  
Still linger here ingloriously:  
Our ships lie rotting by the main,  
Scarce fit to bear us home again;  
Our wives in loneliness complain,  
Our children stretch their hands in vain;  
And Troy, ne'er fated to be ours,  
Still lifts her coronet of towers.

In conclusion it should be said that the volume is charmingly got-up. The etchings by Mr. Tristram Ellis are well reproduced, though one is inclined to protest against the scanty costume (an extremely brief shirt and an iron belt) assigned to the sleeping Agamemnon in the frontispiece to the second book; and the exuberant joy of the infant on the final page would be in danger of being mistaken for an expression of the hearer's satisfaction at reaching the end of the recitation, were it not that such a sentiment would be wholly unjustifiable.

It is not clear why Mr. Cowden-Cole has labelled his verses with the name of Tibullus. They are not translations, nor, so far as the ordinary reader can discern, imitations, and the comparison suggested is not favourable to the later poet. The verses are creditable in themselves, without being striking—pleasant, no doubt, to write, and not unpleasant to read. Sometimes, it must be admitted, the rhythm is bad, and often, especially in the later poems, the meaning is obscure or non-existent. But several of them contain graceful presentations of thoughts which, if not profound or original, are deserving of the adornment of verse. One instance, almost at random, from the earlier and, as we think, better portion of the volume, will show Mr. Cowden-Cole's style:—

O Death, whose winter looms along the sky,  
O hour, the last for Life to justify,  
I wait thy call, nor think it hard to die!  
  
For Love is near, whose tears are on my cheek,  
And tender thoughts go forth for moments weak;  
So Love's farewell thus kindly to bespeak.  
  
And Death is sweet 'mid sweetest tokens, too,  
Nor dark the grave with signs of ashy hue,  
But symbols bright of Life that peereth through.

#### OUR LIBRARY TABLE.

"Q" is among the best of the increasing class of writers of short stories. *I saw Three Ships, and other Winter's Tales* (Cassell & Co.), is written with vigour enough to compel the attention of the most languid reader, and with a sound taste which shows that the author has resisted the temptation to keep only that sort of reader in view. The scenery is Cornish, and a good deal of the conversation is Cornish too. Local colour is commonly thought by writers to be a safe aid to success. Readers have had too much of it, and on the whole would find plainer food refreshing; but "Q" is undoubtedly strong in Cornish colour, and makes it interesting. Stripped of its Cornish dress, "I saw Three Ships," the principal story in the volume, would still be a good piece of work on account of the writer's power of description, but as a mere study of human character it would not deserve high praise. The persons represented

are interesting because of their oddities, their humour, and their picturesqueness, but in a story of the first order all this would be their adornment, not their essence.

*A New England Cactus, and other Tales*, by F. P. Humphrey, ("Pseudonym Library" (Fisher Unwin)), is one of those colourless books of which it is very difficult to say anything either way. It is not particularly bad, and it might conceivably arouse a languid interest during a long railway journey through a dull country; but its place is eminently the sick-room, when the doctor wishes the patient to be soothed, but not excited. For though it is true that one of the tales is a ghost story, an invisible ghost, who will sit quietly night after night listening to extracts from Dr. Johnson, Bunyan, Milton, and Mr. Baxter, is not of the kind that excites the imagination unduly. Most of the stories have a slight tinge of melancholy, arising from the parting or temporary misunderstanding of lovers; but they either marry or get over it in the end. Of course dough-nuts figure in one of the stories, as is but right in all orthodox accounts of American rural life; but all that sort of thing has been done so often before that it is difficult to feel much gratitude for this latest contribution on the subject.

It was but in accordance with the fitness of things that Mr. Zangwill should follow up his successful "Bachelors' Club" with the companion picture of an *Old Maids' Club* (Heinemann), which is in no way inferior to its predecessor. It is true that the book labours under the disadvantage attendant upon the fusion into one story of tales contributed to various periodicals, for the links connecting them with the central idea are occasionally rather strained, while the idea itself of the "Old Maids' Club," though amusing at first, is rather overdone, and at last becomes wearisome. But who would think of reading Mr. Zangwill for the nominal story of his books? You would rather go hang yourself, as Dr. Johnson said in reference to a very different author: it is for the subsidiary incidents, the satire, the topical allusions, and the puns that you read him. Puns are positively at a discount; they lurk in the most unlikely places, so that after a little practice you are pretty safe in skipping the second half of almost every sentence, for if it begins, "Our meeting was for evil," you feel perfectly certain that it will end, "at least our parting shall be for good"; and "His lordship was the greatest punster of the peers" is bound to be followed by "and the peer of the greatest punsters." There is hardly a passing event, from "Tarara-boom-de-ay" to Mr. Gladstone, from Maeterlinck to company promoters, which is not made the subject of Mr. Zangwill's good-humoured satire. Perhaps the most amusing chapter is "The English Shakespeare," which hits off very happily log-rolling and the craze for foreign prodigies: though "The Princess of Portman Square" runs it very close. Although the "Old Maids' Club" is most strongly to be recommended to all classes of readers, it may be as well to warn them against trying to get through too much of it at a sitting, for the book is so rich in wit that the effect of too large a dose is almost nauseating: it would be like making a meal off wedding-cake.

As a well-told little story of adventure, *Sunset Pass*, by Capt. Charles King (Gay & Bird), deserves a word of notice. With all the freshness of American wild life in the West, and with plenty of American vivacity, it is undisfigured by American jocularity.

In *Some Records of Crime*, by General Charles Hervey, C.B. (Sampson Low & Co.), we are told that the business and pleasures of the author "are recorded in the following personal Journal for 1867." Having read the two bulky volumes of more than 1000 pages—a penance for which surely some indulgence is deserved—the general impression remains that the writer

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marched about the plains of India from January till the end of April, innocently amusing himself and performing the duties of his office, whatever they may have been; and then, for reasons unknown, he was permitted to spend the rest of the year at Simla. Apparently he had ample leisure, much of which must have been devoted to keeping the diary on which this book is founded. It is composed of extracts from the confessions of criminals spared on condition of treachery to their associates; of comments thereon, and of quotations made with evident complacency from official reports; and lastly of the gossip of the day after the manner of Pepys, but *longo intervallo*. There are numerous errors, and proper names are transliterated with more than ordinary carelessness. Some of the mistakes may be printers' errors, others are not. Thus the Emperor Akbar is throughout referred to as Akbar, which means news and is commonly used as the name of a newspaper, whilst the proper name means great and is an attribute of the Deity. The well-known monal pheasant is called "manowl"—a small error, doubtless, but perfectly gratuitous. The remarks on the formation of the Staff corps show foresight, and deserved more attention than they received from those responsible for imposing a heavy financial burden on India for a measure of questionable advantage. For the rest, the confessions of the Thugs may be commended to Mr. Rudyard Kipling's attention when he desires to make a fresh departure in tales of Indian life. He might make these dead bones live.

SIR EVELYN WOOD has had as much adventure and displayed as daring a courage as, perhaps, any officer in the army; but he has not yet enjoyed an opportunity of earning the reputation of a great commander. There is, therefore, no justification for the appearance of this somewhat pretentious *Life of Lieut.-General Sir H. Evelyn Wood, V.C., G.C.B.*, by C. Williams (Sampson Low & Co.). It is not, in truth, a biography, but a sustained eulogy from the first line to the last. A more modest work, dealing with Sir Evelyn's fighting adventures only, would probably have found ready acceptance. The book before us, however, is not acceptable, for it is indiscriminating and written in a rather florid style, as well as without any sense of proportion. Mr. Williams may also be reminded—that the error is but a trifling one—that when, at the end of 1862, Major Wood joined the 73rd, he did not wear "bonnet and kilt, and sporran and plaid and claymore," for the excellent reason that these articles did not then form part of the uniform of that regiment.

*Irish Fairy Tales*, edited with an introduction by W. B. Yeats, illustrated by Jack B. Yeats (Fisher Unwin), is a pretty little volume, and many of the stories collected between its blue-and-white covers are racy and entertaining. William Carleton's tale of "The Fairies' Dancing Place" leads the way, and such masters of Irish fairy lore as Crofton Croker, Samuel Lover, Dr. Joyce, Douglas Hyde, Gerald Griffin, Mr. Standish O'Grady, and the editor follow. But the best tale of all, to our thinking, is Lady Wilde's spirited narration of the adventures of Seanchan the Bard and the King of the Cats. Her portrayal of Grimalkin in his fiercer mood proves her a past-mistress of cat character, and lays the whole congregation of the worshippers of Pasht under heavy obligations to her. All true cat lovers will appreciate her story, and if every tale in the volume appeals to so wide a public, the pretty little book will be read by the whole civilized and uncivilized world.

*The Poetical Works of Sir Walter Scott*, which Mr. Dennis has edited for Messrs. Bell & Sons in five handy volumes, are well printed, and Mr. Dennis's memoir is written carefully, and with a loving appreciation of the poet's character; but the edition, as an edition, is of no particular mark. In its three leading features

—revised text, abridged notes, and the collection of songs and mottoes from the novels—it has been anticipated by Mr. Rolfe's Boston edition issued in 1888. Mr. Dennis hopes that the text is now "as correct as it is possible to make it." His revision would have had more value if he had told us how it was done. It is evident that he has profited by Mr. Rolfe's labours, though he does not say so; and he does not say how far his own work has been independent, or what has been the nature of it. He does not say whether he has consulted the MSS., which Mr. Rolfe had no opportunity of doing. Till this has been done, though it would be easy to make too much of the misprints in the ordinary texts, no editor can fairly claim to have made the text "as correct as it is possible to make it." Mr. Dennis describes the notes as being "printed in a condensed form." "Condensed" is not the right word. Sir Walter's notes are merely abridged, docked generally of illustrative quotations, and the abridgments, except in the "Lord of the Isles," where Mr. Dennis gives the originals at more length, correspond exactly in a great majority of cases with Mr. Rolfe's. The trifling errors into which Scott now and then fell are left without correction or comment. In vol. v., where he reprints the "Miscellaneous Poems," Mr. Dennis has taken some pains with the arrangement, but hardly enough for perfection of editing. Thus he aims at chronological order, and generally gives the date; but in the case of the translation of the "Erl King" he gives no date, and puts it at the end of Scott's translations from the German, as if it had been the last. In collecting the mottoes from the novels he avoids some of Mr. Rolfe's mistakes, but unfortunately he makes one or two rather bad ones of his own. Thus at p. 356 he gives as Scott's a stave from so familiar a ballad as "Tamlane," and at p. 362 similarly a stave from "Graeme and Bewick" which is also in the "Border Minstrelsy." Whether it is worth while to include the mottoes among Scott's poetical works is a question. He did not include them himself nor did Lockhart, and when Ballantyne proposed it he said he could not really tell what he had composed and what he had recollected. But though he put "Old Play" or "Old Ballad" after many a motto of his own composition, it is not safe for an editor to assume that whenever Scott put this the verses were his own. Neither is it safe to assume, when one does not happen to know the name of the play cited, that it was a Mrs. Harris. But after all we cannot blame Mr. Dennis very much, for editing Scott's poems is thankless if not superfluous work, most readers being amply satisfied with the text even when it is not carefully revised, but comes with all its misprints on its head. Mr. Dennis's text is at least as good as Mr. Rolfe's, and that is saying a good deal.

THE ninth volume of the new edition of Chambers's *Encyclopædia* (Chambers) maintains the high standard of its predecessors. Its contents as a rule are excellent. For instance, there is a most pleasant and well-written biography of Scott by Mr. Andrew Lang, and articles of much merit by Prof. Dowden on Shakespeare and Shelley, and by Mr. F. T. Palgrave on Sir Philip Sidney. Dr. Buchan's article on "Storms" is a model in its way. Dr. Steele contributes a good article on "Surgery." Prof. Seth writes with knowledge on "Scottish Philosophy"; Mr. Blackmore's account of the strawberry is characteristic; Dr. Murray's article on "The Sea" and Dr. Anderson's archaeological contributions also deserve high praise. Mr. Watts's disquisition on "The Sonnet" is a suggestive piece of writing. On the other hand, Mr. Wallace's article on "Spiritualism" will provoke a good deal of dissent; the article on the "Salvation Army" is too one-sided for an encyclopædia, nor is the article on "Shorthand" free from the same objection; while there are several inaccuracies in the account of Spanish history and literature.

Philip II. certainly did not introduce the Inquisition into Flanders; the decided defeat of the Spanish navy in 1639 was in the Downs, not at Dunkirk; and to say that 'Pepita Ximenes' "is one of the best novels of the century" is simply foolish. The shorter articles are very superior to what they were in the former edition; still there are defects to be found in them. To write a notice of Salmasius without mentioning his discovery of the Palatine Anthology is afeat in its way. Yet this has been accomplished by the writer in this encyclopædia, and, curiously enough, it had previously been achieved by Dr. Garnett in the 'Encyclopædia Britannica.' There are a few omissions that are somewhat surprising. One would have thought, for instance, that a popular encyclopædia, which necessarily seeks to please the million, would have included a notice of Admiral Rous.

MR. HEINEMANN sends us a new edition of *The Scapegoat*, which Mr. Hall Caine has in a measure rewritten, and, we think, has decidedly improved. Mr. Caine deserves much credit for not being, as most novelists would be, content with the fact that his novel had sold well, but honestly trying to better his work.

THOSE familiar with Mr. Arnold's writings cherish the little volume in a brown cover which was styled *A French Eton*, and which said next to nothing about Eton, but contained a charming sketch of Lacordaire, and some wise remarks on secondary education. This tractate Messrs. Macmillan have reprinted along with that portion of the volume "Schools and Universities of the Continent" which referred to France. The part which deals with Germany was reissued some years ago. The state of things educational has so completely altered in France that the account of them has now only an historical interest.

AMONG other New Editions on our table are *Walks in the Ardennes*, by P. Lindley (30, Fleet Street);—*Steam Boilers*, by R. D. Munro-Griffith,—*Elementary Hydrostatics*, by W. H. Besant (Bell),—*Ancient Facts and Fictions concerning Churches and Tithes*, by the Earl of Selborne (Macmillan),—*Of the Imitation of Christ* (Kegan Paul),—*Thirteen Satires of Juvenal*, translated into English by A. Leeper, LL.D. (Macmillan),—*The Effects of Machinery on Wages*, by J. S. Nicholson (Sonnenschein),—*Who is the Heir?* by M. Collins (Griffith & Farran),—*Laura Montrose*, by A. May (Digby & Long),—*A Vision of Martyrs*, by the Rev. J. Bownes (Masters),—and *Hamtura*, by H. S. Lockhart-Ross (Digby & Long).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

Findlay's (Rev. Prof. G. G.) Epistle to the Ephesians, 7/6 cl. Fisher's (G. P.) Manual of Christian Evidences, cr. 8vo. 2/- Hyde's (Rev. T. D.) Sermon Pictures for Children's Services, cr. 8vo. 3/6 cl. Stone's (J. M.) Faithful unto Death, Sufferings of the English Franciscans during the Sixteenth and Seventeenth Centuries, 8vo. 7/6 cl.

###### Law.

Rumsey's (A.) Handbook for Employers and Employed, 4/6. Fine Art.

Litchfield's (F.) Illustrated History of Furniture from the Earliest to the Present Time, imp. 8vo. 25/- net, cl. MacGibbon (D.) and Ross's (T.) Castellated and Domestic Architecture of Scotland, Vols. 4 and 5, roy. 8vo. 42/- each.

###### Music.

Cole's (E. W.) The Best Song-Book in the World, cr. 8vo. 3/- Ellis's (W. A.) Wagner Sketches, cr. 8vo. 2/- swds.

###### Political Economy.

Haupt's (O.) The Monetary Question in 1892, 8vo. 5/- cl.

###### History and Biography.

Carlyle, Thomas, by J. Nichol, cr. 8vo. 2/- cl. (English Men of Letters.)

###### Geography and Travel.

Eglington's Handbook on Mashonaland: the Country and how to Reach It, cr. 8vo. 2/- cl.

###### Philology.

Pellissier's (E.) French Military Reader and Writer, 4/6 cl.

###### Science.

Burdett's (H. C.) Hospitals and Asylums of the World, Vols. 1 and 2, roy. 8vo. 90/- net.

Dictionary of Psychological Medicine, edited by D. H. Tuke, 2 vols. roy. 8vo. 42/- cl.

Gordon's (W. J.) Our Country's Flowers, with Coloured Illustrations mounted on guards, cr. 8vo. 10/- paste grain.

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*ALADDIN AND THE ENCHANTED LAMP.*

5, Burlington Gardens, Chiswick, July 18, 1892.

So far as I am aware, the only known Arabic MSS. of this story are two in the Bibliothèque Nationale at Paris, discovered by M. Zotenberg about 1886, and fully described by him in 1888, with many valuable notes, in his treatise entitled, 'Histoire d'Ala Al-Din, ou la Lampe merveilleuse, Texte Arabe publié avec une Notice sur quelques Manuscrits des Mille et une Nuits.' One of these purports to have been written by Chavis (cf. Payne, p. xi), probably at Constantinople, in 1787; and the other is believed to have been copied by Michael Sabbagh about the beginning of the present century, from a MS. copied at Baghdad in 1703, from a MS. of Al-Tarâdi (cf. Burton, p. x).

As Zotenberg's work is easily accessible, I need only add that these MSS., or the printed text, formed the original of Sir R. F. Burton's version ('Supplemental Nights,' vol. iii., 1887), Mr. Payne's 'Alaeddin and the Enchanted Lamp' (1889), and of the Danish version published in Estrup's 'Arabiske Eventyr' (Copenhagen, 1889).

Consequently, Sir W. Jones's transcript (if he copied the story of Aladdin at all, and if he copied it before 1787) must have been taken either from the original MS. from which Sabbagh copied or from some other. In either case the transcript, if it exists, would be of great interest and importance. However, the words quoted by Prof. Wright, "one [manuscript] was the entertaining romance of 'Bedreddin Hassan' or 'Aladdin's Lamp,'" are obviously erroneous, as these two stories have nothing to do with each other, and MSS. of the former are common enough. Very possibly it was the former, and not the latter at all, which Sir W. Jones copied, or at least this is a tenable suggestion until more positive evidence is forthcoming.

As the real version of 'Aladdin' is but little known to English readers, I may be permitted to quote one gem from Burton's translation, the beautiful passage which Galland has entirely ignored, where Aladdin explains to his wife that he has slain, not the devotee Fatimah, but the second magician:—

"She at once knew the truth, and said to her husband, 'O my beloved, twice have I cast thee into death-risk!' But he rejoined, 'No harm in that, O my lady, by the blessing of your loving eyes; I accept with all joy all things thou bringest me.' The princess hearing these words hastened to fold him in her arms and kissed him, saying, 'O my dearling, all this is for my love to thee, and I knew naught thereof; but indeed I do not deem lightly of thine affection.' So Alaeed in kissed her and strained her to his breast, and the love between them waxed but greater."

W. F. KIRBY.

*A LETTER OF KEATS.*

THERE was sold at Sotheby's last Saturday an extremely interesting letter of Keats to Haydon, which has unfortunately failed to be included in the collection of either Mr. Colvin or Mr. Buxton Forman. It was written at Wentworth Place, and the postmark dates it "March 8th, 1819." Keats thinks Haydon must be wondering what has become of him and what he is about; and explains that all the visiting he has been able to do away from Hampstead has had to be in town—to Abbotsbury and to "Sawyers" (so written, for "Sawrey's," no doubt). Keats will not have Haydon imagine he has forgotten him—he has not, and is anxious to learn how the painter has been going on, and in what spirits he is. Poor Haydon's eyes we know had been too bad for painting about this time, and his spirits were probably low enough, for on the back of the letter there is a memorandum of an overdue promissory note to a butcher in Brooke's Market, Holborn, for 10/- 12s. 6d. Keats tells his friend that he is himself mostly at Hampstead and doing nothing, "being in a sort of *cui bono* temper, not exactly in the road to an epic poem." The poet was clearly hipped:—

"What a set of little people we live amongst. I went the other day into an ironmonger's shop, without any change in my sensations—men and tinkers are much the same in these days. They do not study like children at five and thirty, but they talk like men at twenty. Conversation is not a search after knowledge [so spelled throughout by Keats, as always by Coleridge], but an endeavour at effect. In this respect two most opposite men, Wordsworth and Hunt, are the same. A friend of mine observed the other day that if Lord Bacon were to make any remark in a party of the present day, the conversation would stop on the sudden. I am convinced of this, and from this I have come to the resolution never to write for the sake of writing, or making a poem, but from running over with any little knowledge or experience which many years of reflection may perhaps give me—otherwise I will be dumb. What imagination I have I shall enjoy, and greatly, for I have experienced the satisfaction of having great conceptions without the toil of sonneteering. I will not spoil my love of gloom by writing an ode to darkness; and with respect to my livelihood I will not write for it, for I will not mix with that most vulgar of all crowds the literary."

No doubt he was thinking of Hunt, of whom

he had written two or three months before, "Hunt keeps on in his old way—I am completely tired of it all. He has lately published a Pocket-book called the Literary Pocket-book, full of the most sickening stuff you can imagine." "The night we went to Novello's there was a complete set to of Mozart and punning. I was so completely tired of it that if I were to follow my own inclinations I should never meet any one of that set again, even Hunt," who has spoilt his taste for Mozart and white busts and other glorious things by pawing them.

To return to the new letter. After the outburst Keats goes on to tell Haydon that he ratifies these conceptions of his duty, by trying himself at "lifting mental weights, as it were."

"I am three and twenty with little knowledge and middling intellect. It is true that in the height of enthusiasm I have been cheated into some fine passages, but that is nothing."

And so, but for a few parting words, the letter ends. Its pessimistic tone it is not hard to account for—the throat trouble was taking him every few days to Sawrey's, and keeping him indoors at night; and there was the mental exhaustion consequent on the completion of 'The Eve of St. Agnes.' A month later the sap was still refusing to flow. On the 15th of April he tells his brother and his sister-in-law:—

"I am still at a stand in versifying—I cannot do it yet with any pleasure—I mean, however, to look round on my resources and means, and see what I can do without poetry. To that end I shall live at Westminster."—Colvin's 'Letters,' p. 240.

The happy and natural result of this resolve was that before the end of the month he had produced 'La Belle Dame sans Merci,' the sonnets on 'Fame' and 'Sleep,' and the 'Ode to Psyche.' Even the 'Ode to Darkness' was written?—in the form of the sonnet which contains this invocation:—

O Darkness! Darkness! ever must I moan,  
 To question Heaven and Hell and Heart in vain!

*THE LATE SIR JOSEPH H. HAWLEY, BART.*

FOUR years since you kindly permitted me to point out in your columns three errors in the life of a valued friend of mine—Mr. J. P. Benjamin, Q.C.—published in the 'Dictionary of National Biography,' of which Mr. Leslie Stephen was then the chief editor—an office which, for reasons lamented by all lovers of books, he has since relinquished. I have just been reading the last volume of that valuable and monumental work, in which, although not free from defects and omissions, every Englishman with the slightest pretence to literary tastes must take pride. It is with regret that I have again to find fault with the life of another old and intimate friend, Sir Joseph Henry Hawley, Bart., and I do so because, knowing his disposition and character thoroughly, I am convinced that what is said about him would have caused him infinite pain. The chief errors in this case are again three in number, and I will recite them in the order in which they appear.

1. It is stated that in 1858 Sir Joseph won 100,000/- upon Beadsman's Derby. This is a gross exaggeration. Sir Joseph never fancied Beadsman for the Derby until he had run a dead heat with Mr. Padwick's Eclipse, by Orlando, for the Newmarket Stakes about a month before the Epsom race. On the latter event—I speak from a letter in his handwriting—he won about 43,000/-.

2. It is stated that, although Teddington ran for the Derby of 1851 (which he won) in Sir Joseph's name, he was really the property of "his friend, Stanley." This is again an error, and as the gentleman in question—formerly Mr. John Massey Stanley, but now Sir John Stanley Errington—is still living, reference might easily have been made to him. Miss Twickenham, the dam of Teddington, was bought, with Teddington running as a foal by her side, from a blacksmith at Huntingdon, to

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whom, as one of his constituents, the mare and foal were given by their breeder, General Peel. They were purchased jointly for Sir Joseph Hawley and Mr. John Stanley, and were sent to Leybourne Grange, near Maidstone, where Tweed, Sir Joseph's stud groom, early foretold the future excellence of Teddington from his extreme rapidity as a walker. After the Derby the confederacy between Sir Joseph and Mr. Stanley was dissolved, and Mr. Stanley purchased Sir Joseph's half of Teddington.

3. It is stated that "the entire Derby stake, value about 6,000*l.*," won by Blue Gown in 1868, was presented by Sir Joseph to Wells, the jockey who rode him. For this statement there is not one atom of foundation, and I am quite certain that its publication nearly twenty years after his death would have caused Sir Joseph the greatest pain. Wells received from Sir Joseph the sum of 1,000*l.* as a present upon each of the three occasions when he won the Derby for Sir Joseph on Beadsman, Musjid, and Blue Gown. There was no subject as to which Sir Joseph was more outspoken than as to the impropriety of giving abnormal rewards to jockeys, which far exceed the amount paid to a great surgeon for a skilful operation which saves life or relieves pain—such as are rarely earned by authors who put years of research and labour into their books. In point of fact, Sir Joseph thought 1,000*l.* for winning the Derby an extravagant fee for a jockey to receive. He was urged, however, by Mr. Frederick Swindell, who was at one time his chief commissioner, not to lower the tariff which he had himself fixed by giving Job Marson that sum after he won the Derby on Teddington.

There are other faults—e.g., the absence of all mention of Sir Joseph's trainers, and the difficulty of making out, from the indistinct language employed, whether Blue Gown won the Derby at all. This letter, however, is already too long, especially as I wish to add, in conclusion, that scant justice is done in the 'Dictionary of National Biography'—which professes to deal with "Quicquid agunt homines"—to the Turf, which is undoubtedly the favourite sport of Englishmen. With the exception of the two Chifneys and of George Fordham, I do not think there is any jockey or trainer named in the work. Surely such men as Buckle, Croft, John B. Day, the Dawsons, Kent (the father of the still living trainer to Lord George Bentinck), Flatman, and F. Butler ought to have been recorded. If any attempt be made to remedy this defect in the later volumes, I trust that Mr. Sidney Lee (Mr. Leslie Stephen's able successor) will take the trouble to secure a writer or writers who understand the Turf as well as Mr. Joseph Knight, for instance, understands the drama and the stage.

FRANCIS LAWLEY.

#### THE PUBLIC SCHOOLS IN 1892.

The school year now drawing to its close has not witnessed very large or extensive changes in head-masterships. The periodical cataclysm of resignations or ecclesiastical promotions delays its coming, and in fact is likely to lose its intensity with the continuous laicizing of the educational profession. But one sadly sudden vacancy demands record and regret: the mental and physical energy that had done so much for Warwick and was doing so much for Malvern was taken away, in the midst of its labours, after three days' illness. The sorrow of Mr. Grundy's friends has been shared by the profession which he adorned. His successor, Mr. St. John Gray, will, we hope, find his Australian and Cliftonian experience stand him in good stead at Malvern. Mr. Westcott rules at Sherborne, where "let the long contention cease." At this very time the authorities of Brighton College are in search of a fitting successor to Mr. Belcher. It is long, we believe,

since the author of 'Ionica' severed his connexion with the educational profession, yet his recent death must have recalled to the recollection of many an exceptional personality and a poet of grace and distinction. It is pathetic to think how nearly alone he stood among public-school masters in not allowing the light of imagination and fancy to be extinguished by the trivial round and all too common task.

All difficult enterprises achieved by a public school are worthy of a place in the year's chronicle; and among such enterprises must be reckoned the complete temporary migration of Wellington College to Malvern for reasons of sanitation. This feat, as all know, was achieved by Uppingham some years ago. The authorities of Wellington are much to be congratulated on their rapid and truly military power of mobilization, and their successful return to their Torres Vedras.

We note with satisfaction, as on a previous occasion, the increase and development of what may be called the cheaper public schools, such as Felstead. We have never been able to regard the large boarding school as necessarily the ideal type of educational machinery. But there is no shadow of reason that its advantages should be limited to the children of richer parents, or that the idea of "public schools" should shrivel into the superstition of privileged centres. All attempts to stereotype a hierarchy of public schools—to worship the three, the seven, the nine—have failed, and deservedly. The only "public-school spirit" that is worth worshipping is the spirit in which they were founded—the spirit of expansion, not of contraction. Few things are at once more droll and more sad than to hear the middle-aged juveniles of an older foundation talk, as if they were still schoolboys, of their more modern brethren as persons who ought to apologize for existing and to despair of rivalling their historic models. So alien are such representatives of antiquity (in spite of their intense conservatism) to the spirit of their own foundations, that probably nowhere else would an educational project meet with more stolid disfavour. It is, or might be, an incalculable gain to have been among the first to start; but it is an advantage that involves the duty of modesty and resolute effort, instead of vacuous pride in precedence, when those who started later are drawing onward, and in many respects leading the way.

But the year is noteworthy for another event, of supreme interest to those who care to think of the deeper interests, the inner historical development, of public schools. A select and significant meeting, held a few weeks ago, may be said to have decided, or, rather, to have recognized, the permanent consecration of the memory of Dr. Arnold. Fifty years after death make a severe audit of fame; but they have left Arnold's fame rather greater than less. The animosities that he raised in others, and those that he himself felt, lie buried in honoured graves—that of Cardinal Newman and his own. The greatness of his work, the immense impact of his personality on the public-school system, seem as little likely to be forgotten as to be reproduced. It may be said that the world in general has come round to the Rugbeian view of Arnold—if with less of enthusiasm, with more of deliberation. It is, of course, hopeless to analyze into its elements the effect of a personality like Arnold's; yet it may be possible to note some points in which his influence has been, if not *sui generis*, yet unlike that of most head masters.

In the first place, he saw intuitively that the public schools could not be reformed merely by learning, nor by decorum, nor by tradition, nor by religious routine, nor by the modern method of submissiveness to boys' ideals coupled with a faint hope that they may be wiser some day. He saw that morally, socially, religiously, and intellectually, the public schools were much

more than half asleep; and he saw that sleep, tempered by criticisms like Sydney Smith's and pious horror such as Evangelical authorities and men like W. G. Ward felt for the public schools, was an unlovely condition, quite unworthy of the impulse that originated the schools. Not by criticism, but by example, these things had to be reformed. So much a lesser man than Arnold might, perhaps, have discerned. But Arnold had not only the discernment of an eagle, but its resolution and its speed. Was the routine of Latin and Greek dull, and ancient history the interminable "scuffling of kites and of crows"? He would show a whole community that Thucydides was more breathlessly exciting than any novel, that even Aristotle could be made attractive, that Fabius and the Gracchi were quite as much alive and as important as Wellington, Grey, and Russell. So passed away the intellectual sleep. Were morals in a sodden state of inefficiency, boys muttering that they might surely do and say what they had heard their predecessors do and say? Arnold did not need long time nor many words to show that bad things were worse, not better, for being usual; and that things were not right because they were commanded, but commanded because they were right. So the sleepy conscience woke up. Was the chapel service a piece of droning routine and boredom to the majority of boys? He would alter that best by providing that the sermon, at any rate, should be something they would remember to their dying day and on it. So he roused the spirit of inquiry in the religious mind and the spirit of religion in the inquiring mind, with a result on the next generation which all know and the nervous and the superstitious still disapprove. Was the social tone of the school one of miserable disparity, the elder boys tyrants and bullies, the younger boys slaves or rebels? He would show that power without responsibility was the real cause of rebellion and of misery, and that it was possible to teach elder boys not to do as they had been done by, but to close the miserable succession of helot and slave-driver. And all this was done while historical studies and theological fervour and general reading and foreign travel and social intercourse were energetically kept up. He must have worked, one would say, forty-eight hours in the twenty-four. Who can say such a man died young? Much that he did has been permanent, in other schools as well as his own. The humanizing of school life, the improved relation between boys and masters, the effective use of the school pulpit—all these have become usual. But his moral and intellectual impact upon the school as a whole has been hard, almost impossible, to reproduce. He stands almost alone as the head master who was afraid of nothing—neither of boys, nor parents, nor colleagues—neither of speculation, nor doubt, nor dogma. It was well that not only his devoted pupils, but representatives of learning from the universities, of Wykehamical pride, of the admiration of other schools, should have gathered at Westminster to affirm and consecrate his fame.

Turning now to another subject, we note the wide interest that has been raised of late by the article, written by the head master of Haileybury, on the educational value of cricket, and the general position of athletics in public opinion at schools and universities. This is a subject which is always with us; and we welcome Mr. Lyttelton to the thick of the fray, not only as one of the most active masters in England, but as one who knows the good side of athletic life, and yet (if our memory is correct) has before now shown in print that he appreciates its dangers too. We cannot, indeed, agree with some of his positions, but his article is full of vigour and instructiveness, and well worth the attention it has excited. It appears to us, however, that he spends too much time in refuting the less reasonable forms of opposition to athletics, and therefore hardly touches

adequately the real, the reasonable opponent. If there ever was a subject where extreme views may be allowed to pair off on each side this is one. If there really are any people who think that public-school cricket and boating are merely affairs of perspiring Philistinism, unworthy of the attention of a philosopher or an earnest man, they may surely be told off against those who agree with the Laureate's somewhat hysterical hero that books are miserable and hurtful to the eyesight, and that boys are properly occupied in hurling lances, whistling to parrots, and leaping the rainbows of the brooks. The subject is only obscured by arguing with these violent and irrational prejudices on either side. It is well, in our opinion, that we should ask ourselves whether public schools are in greater danger of becoming too devoted to athletics and sport, or of yielding too much to the charms of intellectual culture. It is not difficult, we think, to answer that question, nor to see that, on true Aristotelian principles, it is the duty of all well-wishers to public schools to pull against the bias. Mr. Lyttelton's "quip courteous," that the universities are greater offenders than the schools in inflating the athletic spirit with too much adulation, may be true—we incline to think that it is so—but it is not really relevant. A lad going from school to the university goes from lesser to greater freedom; at school he can be controlled and guided in a way which at the university is not desirable nor even possible. If, therefore, at the university he is found to be all for muscle and show, and not at all for intelligence, the schools cannot wholly abnegate their responsibility for his condition. We entirely agree with Mr. Lyttelton that the lad who learns to rule a school eleven with judgment and temper has learnt an inestimable lesson; we admit without hesitation that to stand up to fast bowling, or endure any other trial of nerve, with pluck and resolution, is invaluable training; we agree that there are moral dangers which can be lessened by the scientific cultivation of bodily exercise, and that it is better that some boys should play too much than that many boys should play too little. But the "athletic spirit," as it is called, is not represented only by plucky cricketers and judicious captains and strenuous oarsmen. It is swollen by a mass of devotees who do not very much exercise the body, but do very greatly exercise the mind on the things of the body—they are "the ring," in fact, and are no more athletes than a bookmaker is a gentleman-rider, or a man who knows the class-lists by heart is a scholar. Into this frame of mind young boys are very easily tempted, and greatly to their detriment. Moreover, the need for mental as well as physical courage is not likely to become less, but greater, in modern civilization; and here, we think, the advocates of athleticism are apt to show a certain want of perception. Even Mr. Lyttelton, in defending the practice of appointing masters for their knowledge of games as well as for intellectual acquirements—a very reasonable practice, with certain limitations—thinks that ignorance in a master does not matter, if he can keep order, "especially in days when a considerable part of school training consists of cramming for examinations—a task which requires not much knowledge and no literary or scientific enthusiasm, but only tenacity of purpose, punctuality, and good health." We regret these words; they concede that cramming for an examination may be worthily regarded as an end in itself, and that boys may be properly taught intellectual things by one who despises his own subject, and for whose intellect they may justifiably feel contempt. Schools are seldom dangerously intellectual, either in the ideals of masters or those of boys; but if anything lowers their standard it is the frequent exemplification in practice of this theory of Mr. Lyttelton's. He says, too, that he has never known an athlete prove a bad discipli-

narian. He is fortunate in his experience, though we agree that the athletic master fails more often in intelligence and elasticity than in peremptoriness. It is difficult, as Mr. Lyttelton says, to teach a boy self-reliance elsewhere than in the cricket-field; the intellectual path has been "smoothed by every conceivable form of help"—everything is explained to him, in notes or crib; he totters along the path of learning like a child with a chair. But still mental pluck and self-reliance have to be learnt somehow, and we doubt if they can be acquired by the literature of sport and the absorption of mind and body into one or two games. The danger of confusing athletics with talk about athletics, and of mistaking what boys like for what is good for them, is, we are convinced, the bane of many a common-room and the *idolum fori* of more than one or two influential head masters.

The Biennial Conference of Head Masters is to be held, we understand, at Merchant Taylors' School in December next, under the auspices of Dr. Baker. We have sometimes thought that this influential body—well occupied in considering the relations between the universities, the preparatory schools, and themselves, the question of pensions or assurance for schoolmasters, of the time of Easter holidays, &c.—would do well to reconsider the great question of Sunday at schools. At present it is in "most admired disorder." Some leading schools seem to us to have so feared the danger of boys getting into mischief as to have almost abolished the idea of a day of rest, unless chapel and questions are rest. On the other hand, those who have most courageously abolished work seem to have been most timid in providing interesting substitutes and liberal theories of mental recreation. *Placette robis, Domini Doctores? Placette robis, Magistri?*

#### SOME INTERESTING AUTOGRAPHS.

MANY letters and documents of great interest were dispersed at Sotheby's on the 15th and 16th of July. Not the least enviable of the lots was a little album covered in faded purple silk, and enclosed in a quilted silken bag, which had belonged to Miss Rotha Quillinan. There were to be found the well-known verses written for it by Wordsworth (her step-grandfather) and by Charles Lamb; Coleridge's "An old man's sigh," now known to us as forming the conclusion of 'Youth and Age'; and Matthew Arnold's 'Youth and Calm,' dated December 28th, 1851. This poem was not printed for sixteen years after, in the 'New Poems' of 1867. The first four lines were then prefixed and a line omitted near the end:—

*Youth dreams a joy on this side death,  
It asks a rest, if not more deep  
More grateful than this marble sleep.*

There are also a few lines, signed "A. Tennyson, April 23, '53," which at length appeared in the same volume as 'Enoch Arden' as 'Requiescat'; and, besides the published sonnet by Charles Lamb, the following unprinted acrostic:—

*Rotha, how in numbers light  
Ought I to express thee?  
Take my meaning in its flight,  
Haste imports not always slight,—  
And believe I bless thee!*

Among the letters was a highly characteristic one from De Quincey to Taylor & Hessey, the publishers of the *London Magazine*. It apologizes for delay in sending in "copy," and for certain marks on it. "I must beg you to excuse the stains of laudanum, &c., which I hope have not made it more difficult to read." The letter is undated, but it is at least probable that the stained sheets formed part of the 'Confessions,' which first appeared in the *London* in 1821.

A letter from Hood to Jerdon has a curiously instinctive endorsement by the latter. Hood has asked Jerdon for an order on Longmans' house for payment for three articles. In sending the order Jerdon has assumed that it was

"an advance." Hood replies that it was nothing of the kind, the articles having been sent in. "I should never have dreamt of asking for money in advance," and his tone shows natural annoyance. Jerdon cannot understand Hood's tone, and endorses the letter "From T. Hood. Pettish!!"

A letter from Hartley Coleridge to Moxon, dated March 8th, 1839, is full of good things. He is delighted at being entrusted with the editing of the *Massinger* and *Ford*, and with the handsome fee. It is on a higher scale than he has hitherto known, except for his contributions to *Janus*, "an annual," sighs Hartley, "which did not live to become a biennial." Though now forgotten, *Janus* has much good stuff in it, of Wilson and Lockhart mainly, it having been the outcome of some temporary quarrel between these gentlemen and Blackwood in 1824-5. It was a disastrous speculation for the publishers, Oliver & Boyd, partly, no doubt, the result of those handsome payments which had rejoiced Hartley. He expatiates on the merits of the old dramatists he is going to edit, and regrets that their songs and those of Ben Jonson cannot, like Tom Moore's, be warbled in drawing-rooms. "You cannot," says Hartley, "misunderstand old Ben into propriety."

Writing (March 9th, 1840) to his future son-in-law, Edward Quillinan, Wordsworth says, *a propos* of the Copyright Bill:—

"The wretch—says his *line* is to watch expiring copyrights, and would, no doubt, be (if he dared) to murder the authors for the sake of getting sooner at his prey—but too much of this *disgusting subject*."

(The italics are Wordsworth's.) To the 'Keepsake' of 1829 he had contributed several poems, and tried in vain to recover his MSS. from the editors. In asking Quillinan to assist him, he says:—

"These gentlemen have used me between them most scurvily, and I am rightly served for having degraded the Muses by having anything to do with the venal....."

"Crew," no doubt, was the word he meant to write, but omitted by a slip. On the 12th of November, 1828, he tells Quillinan he has written nothing for nine months, and "thinks his vein has run out." And perhaps it had, in the true sense—but the output was increased after 1828 by a quantity equal to one-sixth of the whole.

#### SALES.

In the sale during the present month, by Messrs. Sotheby, Wilkinson & Hodge, of autograph letters and historical documents collected by Sir Thomas Phillipps, Bart., Sir Charles Reed, M.P., a deceased nobleman, and a foreign collector, the following excited considerable competition: Letter to Hon. R. Dinwiddie, Governor of Virginia, from the Cherokee Warriors, 8l. 8s. Marquess Cornwallis, 1l. 10s. B. Franklin, 2l. 10s.; and that of his son William, 1l. 6s. General Huntington, 1l. 11s. President H. Laurens, 5l. 5s. Col. J. Pinchon, 3l. 10s. R. Sherman, 4l. W. Shirley, 3l. Trumbull Letters, 9l. G. Washington, 7l. 5s.; and one from his brother Lawrence, 2l. 15s. Rev. John Williams, 3l. 17s. 6d. Beckford Correspondence, 13l. 13s. W. Bligh and Bounty Mutineers, 3l. 10s. R. Bowes, twelve letters to his brother Sir G. Bowes, 5l. Right Hon. E. Burke, 14l. R. Burns, 12l. 5s. Charles II. to Countess of Yarmouth, 6l. T. Chatterton, 30l. The famous Earl of Chesterfield, 6l. C. Dickens, 1l. 16s. D. Garrick, 5l. 10s., 6l. 6s., and 2l. T. Gray, 2l. 2s. Sir T. Gresham, 30l. Queen Henrietta Maria, 6l. Henry VIII., 19l. Henry, Prince of Wales, son of James I., 6l. Mrs. Jordan, 4l. 17s. 6d. E. Kean, 5l. 5s. Lady Laurie, 5l. Robert Dudley, Earl of Leycester, 15l. 10s. Dr. Livingstone, 2l. 12s. 6d. Mary, Wife of William III., 10l. Duke of Marlborough, 2l. 12s. 6d. Lord Nelson, 7l. 10s. Sir Isaac Newton, 40l. Earl of Orrery, 4l. 9s. Mary Robinson (Perdita), 3l. 5s. The Earl of Strafford, 22l. 10s. W. M.

Bacon, 2l. 9s.  
Beethoven by S. P., 2l. 9s.  
Cromwell stamped, 2l. 9s.  
Tucker, 2l. 9s.  
Lord N., 2l. 9s.  
Walter Wesley, 2l. 9s.  
William 7l. 10s.  
bridge 11l. W. 176l.; a Dickens Autograph and Bis... 2l. 9s.  
Duke of J. Calvert, 2l. 9s.  
Catherine Charles Savoy, 2l. 9s.  
Edward of Eng... 9l. 7s.  
and III. 3l. (P... wife of Joseph... 5l. 10s.  
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Thackeray, 7l. 4s. William III., 3l. 10s. Bacon, Lord Verulam, his signature, 8l. 15s. Beethoven, 5l. 2s. 6d. Charles II., countersigned by S. Pepys, 4l. 4s. W. Cowper, 4l. 4s. Oliver Cromwell's signature, 2l. 15s. Edward VI., stamped, 14l. Henry VII. and VIII., signatures, 3l. 2s. C. Lamb, 2l. P. Melanchthon, 2l. 9s. Napoleon I. and Josephine, 12l. 5s. Lord Nelson, 8l. 3s. F. Schiller, 3l. 8s. Sir Walter Scott, 2l. 19s. P. B. Shelley, 12l. 10s. Wesley Correspondence, 6l. 2s. 6d. Roger Williams, founder of Plymouth, Massachusetts, 7l. Rev. M. Henry's Sermons, 9l. 5s. Dodridge Correspondence, 8l. 5s. John Keats, 11l. W. Wordsworth, 43l. 10s.; his Proof-sheets, 17l.; and his Granddaughter's Album, 54l. C. Dickens, 19l. 13s. Oliver Cromwell, 5l. 5s. Autograph letters and signatures of Archbishops and Bishops since 1682, 26l. Queen Victoria, 2l. Correspondence of Sir P. Francis, 135l. Duke of Alençon, 3l. 12s. Lord Byron, 8l. J. Calvin, 25l. Catherine of Navarre, 2l. 5s. Catherine de Medicis, 13l. 13s. Emperor Charles V., 9l. Charles I. to the Duchess of Savoy, 15l. 15s. Admiral G. de Coligny, 3l. Edward IV. of England, 35l. 6s. Henry VII. of England, 74l. 14s. Henry IV. of France, 9l. 7s. Queen Henrietta Maria, 11l. James II. and III. of Scotland, 5l. 13s. James I., II., and III. (Pretender) of England, 17l. 14s. Jane, wife of Henry IV. of England, 6l. 10s. Empress Josephine, 3l. 10s. Princess de Lamballe, 3l. 10s. Louis II. of Hungary, 2l. 2s. Louis XIII. of France, 3l. 10s. J. S. Marat, 4l. 4s. Margaret, daughter of Richard II., 8l. 5s. Mary, Queen of Scotland, wife of Louis XII., 5l. 10s. Mary of Lorraine, mother of Mary Stuart, 4l. 16s. Mary, Queen of Scots, 62l. Marie de Medicis, wife of Henry IV., 6l. 6s. Emperor Maximilian I., 7l. 15s. Napoleon I. when captain, 21l.; also his letter to Marie Louise stating he had beaten the Russian and Prussian armies, 14l. Louise de Colligny, Princess of Orange, 3l. 5s. Sir P. P. Rubens, 17l. 17s. Sixtus V., 10l. 10s. Due de Sully, 4l. 10s. Cardinal Wolsey, 34l. Duke of York, father of Edward IV. and Richard III., 6l. 15s. Due de Beaufort (Roi des Halles), 2l. 2s. Michel Angelo Buonarroti, 8l. 8s. Admiral Dugay Trouin, 5l. 5s. R. Fulton, 4l. 4s. Marischal Keith, 5l. 5s. Correspondence of Louis XV. and Marie Leczinska, 10l. Louis XVI., 4l. 4s. Napoleon I. to Vannuci, signed Buonaparte, 17l.; and signatures when First Consul, 5l. 17s. Napoleon III., 29l. 4s. Marquis de Saint Luc, 3l. 3s. J. A. De Thou, 2l. 10s. St. Vincent de Paul, 4l. 4s. Voltaire, 2l. 4s. The sale, most of the other letters being of no importance, realized 2,423l. 7s.

An important collection of books was dispersed on Monday last at Messrs. Christie's rooms. Amongst them were a number of Gould's ornithological works, which realized the prices appended: Humming Birds, 27l. Birds of Europe, 75l. Birds of Australia, 200l. Birds of Asia, 69l. Birds of Great Britain, 49l. Birds of New Guinea, 38l. On the same occasion a collection of the H. B. Caricatures, in nine volumes, was knocked down for 30l.; and Scrope's Salmon Fishing was sold for 11l. 10s.

### Literary Gossip.

THE publishing season now about to close will be marked by the appearance of two new volumes by Mr. R. L. Stevenson, in addition to 'Across the Plains' and 'The Wrecker,' namely, his history of Samoa, which is to be issued by Messrs. Cassell almost immediately, and an illustrated volume containing two South Sea stories, viz., 'The Beach of Falesa' (now running serially in the *Illustrated London News*) and 'The Bottle Imp,' to be brought out by the same publishers early in August. After this

Mr. Stevenson will probably give his readers a change for some time from South Pacific subjects, bringing them back to Scotland and the eighteenth century with 'David Balfour,' the serial publication of which is arranged to commence this autumn.

MESSRS. A. & C. BLACK have in preparation a new edition of the "Waverley Novels," in twenty-five monthly volumes, to be styled the "Dryburgh Edition." An important feature of this edition will be the illustrations. Each volume will be entrusted to an artist whose qualifications seem specially to fit him for illustrating the period with which the novel deals, and the illustrations will be engraved under the superintendence of Mr. J. D. Cooper, and be printed separately from the letterpress. Each volume will contain ten illustrations. The text will be collated word for word with the copy on which Sir Walter Scott made his last notes, and which is now in the possession of the publishers. It will be printed by Messrs. R. & R. Clark, of Edinburgh, from a new font of type specially cast for this edition. Glossaries will be appended to each volume, and vol. xxv. will contain an index to all the novels. The publication will commence next November, and the selling price will be five shillings per volume. An *édition de luxe* will be issued to a limited number of subscribers.

MISS ELLEN TERRY will shortly appear before the public in a new part, namely, that of author. She is going to publish a book in the coming autumn under the title of 'Stray Memories.' Who has been cast for the part of publisher is not yet certain.

THE August number of *Blackwood* will open with a new serial by the author of 'Idea.'

AMONGST other articles is a notice of Oliver Wendell Holmes in connexion with the new "Riverside Edition" of his works. There is also a sketch of Mauritus, written by a resident some years ago. Further, the article in the July number on 'The Prospective Decline of Lancashire' has drawn forth a confirmation of Mr. Abram's conclusions from Mr. Fielden, a practical Lancashire manufacturer, who writes on 'The Position of Lancashire,' and, while admitting all the dark possibilities as depicted in the former article, shows wherein Lancashire's strength lies, and considers that it is rather arrested growth than decline.

THE death is announced of Mr. John Macgregor, author of 'A Thousand Miles in the Rob Roy,' which was published about twenty-five years ago and has gone through a number of editions. He also wrote 'The Rob Roy on the Baltic,' 'A Voyage alone in the Rob Roy,' and other works. In his early youth Mr. Macgregor contributed to *Punch*. He had for some time been in failing health, and died at the age of sixty-seven.

MR. THOMAS COOPER, the ex-Chartist orator and author of 'The Purgatory of Suicides,' a poem which he wrote during his imprisonment for sedition fifty years ago, died at Lincoln at the end of last week, in the eighty-eighth year of his age.

THE Advocates' Library at Edinburgh will be closed during August.

THE annual conference of the Institute of Journalists will, it is understood, be held in Scotland early in September, when the members will be entertained at a banquet by the Corporation of Glasgow. Preparations are being made in Edinburgh for the reception of the visitors there.

THE decease is announced of Mr. R. R. Postans, a veteran journalist, who wrote for many papers in the course of his life. He had in early life been in the naval service of the East India Company, and beheld Napoleon lying in state at St. Helena. Mr. Postans was aged eighty-six.

MESSRS. WARNE & Co. are going to publish a new story in their one-volume novel series by Miss T. C. Emslie, author of 'The Queen of Roses,' entitled 'His Life's Magnet,' the plot of which is laid in a quaint rustic village beneath the South Downs.

THE death of Wassa Pasha took place suddenly on the 29th of June. He was remarkable not only for his political position, as holding, with the consent of the powers, the Governor-Generalship of the Lebanon, but also as a scholar. He is one of the few Christian Albanians who have distinguished themselves in this respect. Besides the languages of Albania, he was acquainted with most of the European tongues and all those of the Slav family; thus he took a high place as a linguist. He was the author of several works, and it may be remembered that to the last Congress of Orientalists he contributed, in collaboration with Sir Patrick Colquhoun, a paper on the Pelasgi. Now both are dead. He had held many important offices, but was most regarded for his high personal character and endowments.

THE issue of the 'Stanford Dictionary' has been postponed till October on account of the elections.

PROF. LAMBROS desires two corrections to be made in his article on the Greek literature of the last twelve months, which appeared in the *Athenæum* of July 2nd. The work brought out by M. Evangelidis is a history, not of Cos, but of Chios in Bithynia; and the documents relating to Rhigas were printed, not at Vienna, but at Athens.

THE only Parliamentary Paper of general interest this week is Labour Commission, Group C, Vol. I., Evidence and Appendices (4s. 7d.).

### SCIENCE

*Hospitals and Asylums of the World.* By Henry C. Burdett. 4 vols.—Vols. I. and II. *Asylums.* (Churchill.)

This voluminous work on hospitals, of which the first two volumes are devoted to the history and administration of lunatic asylums, proposes to give a complete account of the origin, history, and construction of hospitals throughout the world, of the several methods of administration and management adopted in them, and of the various laws affecting them. Plans of the more important, drawn to a uniform scale, accompany the text, and there are illustrations of fittings and of furniture. As regards the history of the subject, it is unfortunate that the author

is unacquainted with medicine, so that he can do little more than present a compilation from the writings of others; but this does not impair the value of the rest of the work, which is a mine of clearly stated information of every kind. The first three chapters, which deal with the early history of insanity, contain no fresh information, and had better have been omitted, for it is clear that the author does not possess any real acquaintance with the writings of Alexander Trallianus, Paulus Aegineta, and Avicenna which he discusses. It was, however, worth while to give some pages to a description of the treatment of insanity in England and on the Continent at the beginning of this century. The methods of cure were violent, when even so sensible a man as Dr. Darwin recommended a rotating and jogging machine, which produced the effects of sea-sickness on any patient placed in it for five minutes. Up to 1815 both private and public asylums were as bad as possible.

"The condition of Bedlam in 1815 is thus described. In one of the side-rooms of the women's wing were 'about ten patients, each chained by one arm or leg to the wall; the chain allowing them merely to stand up by the bench or form fixed to the wall, or to sit down on it.' They were without shoes and stockings, and were only allowed a sort of blanket-gown made like a dressing-gown, with nothing to fasten it round the body. Many women were locked up in their cells, chained, without clothing, and having only one blanket for a covering. On the men's side, patients were chained close to the wall, handcuffed, and in one case locked to the wall by the right arm as well as by the right leg. The men also had no clothing, except a blanket-gown, and the room in which they were confined had the aspect of a dog-kennel. Chains were universal throughout the building."

A general account of the present condition of lunatic asylums follows. Physical restraint of patients is altogether abolished in Great Britain, and, on the whole, its asylums are best. In Ireland they are not quite so good, perhaps because the question usually asked when a medical superintendent is to be appointed is not about his medical attainments, but whether he is a Roman Catholic or a Protestant. Till a very few years ago the medical superintendent of a large county asylum in Ireland was a person without any legal medical qualification, and, according to Mr. Burdett, very few of the existing visiting physicians perform their duties systematically.

"The chief duty required of the consulting and visiting physician is to visit the asylum daily at an indefinite hour before 1 P.M., and to consult with the medical superintendent on all cases of sickness and on all special cases. Happily, this is usually either not carried out at all, or only in the most perfunctory manner."

Of continental countries Austria has the most efficient asylums. France and Germany have advanced but little since 1840. Russia, Denmark, Norway, and Sweden are humane, but pay small attention to the amusement of the patients, while in Italy and Portugal they are often ill treated. In the United States there are a few good modern asylums, but in the majority mechanical restraint is largely used, patients are strapped to their chairs, tied to the walls, have their hands imprisoned in muffs, and are made to wear strait waistcoats or camisoles.

Detailed accounts of the lunatic asylums of each country occupy more than five hundred pages, and the volume concludes with a short appendix and a very thorough and useful index.

In England there are 1,200 lunatics under the care of the Lord Chancellor, and 400 of these who reside in private houses are described as the best provided for of all lunatics. 86,067 less fortunate lunatics live in asylums and elsewhere under the general protection of the Commissioners in Lunacy. About 4,500 live in private lunatic asylums, and Mr. Burdett sums up what is to be said against these very happily when he describes them as hotels in which the guests are unable to leave if they wish, and asks whether such an hotel is certain to be well kept. In Scotland the royal asylums provide for the public care of lunatics who can afford to pay, while a large proportion of the pauper lunatics are comfortably boarded out in the houses of cottagers and farmers. In Ireland the lunatic asylums cost little and are defective in ventilation, in drainage, in their dietary, in space within doors and without. The Richmond, near Dublin, though it has had for some years the advantage of having a medical superintendent who has the highest repute for knowledge of his subject, contained, in 1889, 209 patients more than it had legitimate accommodation for, the crowding being due to the mistaken parsimony of the governing body. Asylums are somewhat defective in France, but there seems to be a good organization for the aid of poor lunatics after they have been discharged cured. There are much fewer lunatics in asylums in Germany than in England, but probably many more at large. The use of the asylums as places of teaching is better organized than in England. The officials are paid very little; for example, the assistant medical officers only receive from 15/- to 90/- a year, the cook only 5 guineas a year, and the servant maids less than 4/-.

In connexion with the account of the asylums of each country Mr. Burdett gives a summary of its lunacy laws. The second volume contains a series of useful plans of asylums with detailed descriptions, as well as chapters on the recognized principles of construction of asylum buildings, and of their furnishing and proper surroundings. A report of a committee of the London County Council on a hospital for the study of insanity forms a lengthy appendix, which is not of sufficient permanent interest to deserve a place in a work of reference. It is followed by one hundred and twenty columns of asylum bibliography, and by a good index to the volume.

The work deserves commendation for practical usefulness, and if in the later volumes Mr. Burdett gives as full details about general hospitals as in the present volumes he has with regard to asylums, and omits historical chapters which have no original value and only occupy space, the whole treatise will be of use to all who take interest in hospitals, and ought to be found in every hospital library.

*Travels and Adventures of an Orchid Hunter.* By Albert Millican. (Cassell & Co.)—The rage for cultivating orchids has called into existence a small army of adventurous collectors, who, often to the detriment of their health and at

the risk of their lives, pursue the quest of the coveted plants with the greatest eagerness. In their search they are often called on to visit localities out of the range of ordinary tourists, and, indeed, little visited save by the aborigines. It might have been hoped, therefore, that the opportunities so afforded would have been turned to account, and that our knowledge of the geography and natural history of the countries visited would have been increased. And so, indeed, it has been, but by no means in proportion to the money and labour expended. The collectors, mostly, have no eye for anything but orchids, and of those only such as are saleable. Not all of them have either the scientific training to profit by what they see or the literary skill to present to their readers an account of their travels and adventures. Remembering what Fortune and Burbidge and others have done, we do not wish to be too sweeping in our remarks, and we willingly include Mr. Millican among the exceptions. All the more readily do we pay this act of justice, as the production of such works of permanent value is, to some extent, a set-off for the extirpation which is going on more or less everywhere where orchids grow. Mr. Millican's book is an account of canoe and camp life in Columbia and the Northern Andes, and it is copiously illustrated, many of the illustrations being from photographs taken by the author. Some parts of the route taken are familiar; but the upper reaches of the Magdalena and its tributaries are not so well known, and the account of the town of Bucaramanga will come as a surprise to those not specially familiar with geography. In the neighbourhood of Muzo the author visited the emerald mines, of which he gives an interesting account, and hereabouts he tells us, "after about two months' work we had secured about ten thousand plants, cutting down to obtain these some four thousand trees." The trees in that locality are not of so much consequence, but the orchids are far on the high road to extermination. Recognizing the imminence of this, the botanists are busy in examining, depicting, and preserving specimens for the benefit of their successors. Again, there is a set-off in the fact that many more people are able to see and appreciate these strange productions than if they were allowed to remain in their native fastnesses—able, moreover, to see them in greater perfection, thanks to the protection afforded them in our orchid houses and the skill expended in their cultivation. Mr. Millican's adventures were not without risk. One of his party was mortally wounded by three poisoned arrows, and as a result "pools of blood [were] left by the victims of our bullets." *Miltonia rexillaria* will not look so beautiful in Mr. Millican's eyes in future. One of the assailants was captured, and we are happy to find that no worse reprisals were made than the appropriation of his spear and arrows and the execution of a photographic portrait. Had Mr. Millican been as keen an anthropologist as he is orchid collector we might have had a minute description of the physical peculiarities of this noble savage. Scarcely less exciting is the narrative of a jaguar hunt, and we cite these illustrations as showing that the book may be read with advantage by many besides those who are specially interested in orchids.

#### CATASTROPHIC DENUDATION.

BRITISH geologists who live at home at ease, and whose experience of the work done by ice, wind, and rain is limited to what can be observed in these islands, where nature seems to be as little revolutionary in its methods as man, are apt to accept the uniformitarian doctrines of Lyell and his school somewhat too literally. For them the mills of God grind indeed slowly, and they have no difficulty in recognizing that water hollows a stone "non vis sed sepe cadendo." To them anything that

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sauvages of the cataclysmal is abhorrent, and it is sometimes amusing to see how in their writings the occasional violent action of the various rock-destroyers is unconsciously belittled and all but ignored. Their brethren in less favoured lands, and especially in mountainous countries, cannot so complacently shut their eyes to the sudden and appalling phenomena of denudation which at irregular intervals—but still so many times in a century, or in ten centuries, and therefore coming strictly within the laws of uniformity as rightly understood—thrust themselves to their notice.

Every now and then, however, great loss of human life brings the power of the untamed forces of nature home to us. A catastrophe such as that at St. Gervais-les-Bains, happening among those seeking health in the middle of the holiday season, is detailed to us day by day, more or less contradictorily, but still intelligibly, by the newspapers; and even here in England we are made aware of the fact that at times denudation can be carried on at cataclysmic pace. And we should reflect that what has happened this time with so much publicity has happened many times before without record, and forms but part of the regular disintegration of Alpine masses.

It is not the first time that the Arve has been swollen by what we are pleased to call accidents in the glaciers that feed its tributaries. Often have its spates been violent in the extreme. In 1570, in 1651, in 1711, and again on September 14th, 1733, its force was such that it actually pushed back the waters of the Rhône, into which it flows, and caused all the mill-wheels to turn up instead of down stream. This was when the Rhône was low; and still greater floods of the Arve, owing to the absence of this necessary condition, have failed to repeat the occurrence.

Nor is it the first time that torrents of stone and mud have added their terrors to the rush of water in the Chamouni valley. The *Nant Sauvage* is not common, but it is a known and much feared phenomenon—the tumultuous pouring down the flanks of the mountains of a soft muddy mass full of slaty fragments and débris of all kinds. Similar devastation is caused by the *Muren* and *Rüfen* of the Tyrolean Alps.

In the higher regions, among the glaciers, such stone-falls are commoner, but very rarely recorded, and may be due to a variety of causes. Thus, in July, 1761, de Saussure and his guide Pierre Simon narrowly escaped an avalanche of rocks and stones, set in motion by the push of a glacier to the east of the Glacier des Pérlerins, amongst which de Saussure specially noted a block of granite of more than 40 feet cube hurled bounding like a small pebble down the slope. Prof. Tyndall has described several cases of a similar kind, and ascribes some of these stone cascades to the bursting of sub-glacial lakes.

Glaciers sometimes terminate on the edge of an escarpment or precipice, and their foremost portions break off and fall into the depths below. Perhaps the St. Gervais disaster is not unconnected with something of this kind, as the breaking loose of a glacier has been mentioned in accounts of the calamity. At other times the accumulated water beneath the ice has facilitated an actual slide of the whole mass. But most of these occurrences take place beyond the ken of competent observers, and little is heard of them.

For years in the early part of the century the Getroz glacier, high up the Val de Bagnes, south of Martigny in the Valais, had broken off bit by bit and fallen into the gorge beneath. It was only in 1818 that it actually formed a dam across the valley capable of pounding back the waters of the Dranse. A lake was thus created a mile in length, 700 feet wide, and 200 feet deep, and holding 800,000,000 cubic feet of water. The dam of ice and rubbish burst, the lake was emptied in half an hour, and

a débâcle ensued on so great a scale as to have become historical.

Five times since the sixteenth century has an exactly similar state of things repeated itself in the Oetztal, where the Vernagt glacier by closing the valley formed a lake which, on the failure of its temporary embankment, carried in less than an hour two million cubic metres of water into the river Inn. But such instances sink into insignificance when compared with such floods as that of the Upper Indus in 1835, which came down at the rate of twenty-five miles an hour, and was felt down the valley for a distance of 300 miles. This was also caused by the bursting, in one of the upper branches of the river, of the temporary lake in which the waters had been pent up by the advance of an obstructing glacier across the valley. The wholesale destruction of villages and their inhabitants on this occasion alone made this particular inundation known in Europe.

The parallel between these cases and that of St. Gervais is very close. The Bionassay glacier terminates in a side valley of the Val de Mont Joie, in which the Bon Nant runs down to the Arve. By a slide or otherwise the waters of the glacier stream became dammed up for a time, the dam failed, and the desolation and horror of the night ruin followed as the newly made torrent tore down past St. Gervais.

Quite analogous to the latter scenes of the disaster are the reported particulars of the bursting of artificial reservoirs. The same resistless denuding force was exhibited by the waters of Holmfirth, near Huddersfield, in 1852, of Bradfield, near Sheffield, in 1864, or by the last great failure of a reservoir embankment in America, as by the sudden torrents of the Val de Bagnes or of St. Gervais.

But if comparatively small glaciers can under certain circumstances hold back water so as to form lakes like the Märjelen See behind the Eggishorn, or the Mattmark See in the Saas Valley, what bodies of water may have been held back by the huge ice-sheets of the great glacial period—what inconceivably stupendous events would the bursting of their bounds be! Yet this is not altogether wild speculation. Already much evidence has been brought together which tells of the former existence of such masses of water, of a great ice-barrier at Cincinnati damming back 20,000 square miles of water, and of another lake of the same kind, further north in the Red River region, 100,000 square miles in area, 100 to 200 miles wide, and 600 miles long. And the same evidence goes to show that these gigantic reservoirs (Lake Ohio and Lake Agassiz they have been called) did actually burst, not once, but several times, just as the small temporary pond of the Bionassay glacier gave way the other day.

With such examples before us one cannot but hesitate before assigning too uniform a degree of intensity to the various agents of denudation, nor can one easily avoid the conclusion that, as regards some of them, their rate of work was occasionally far greater in past than in present times.

G. A. LEBOUR.

#### GEOGRAPHICAL NOTES.

THE *Mittheilungen aus den Deutschen Schutzgebieten* publishes a preliminary report on Emin Pasha and Dr. Stuhlmann's recent journey to the Albert Edward Nyanza. This lake, the native name of which is Ngezi, extends southward to latitude 0° 40' S., and about sixty years ago is stated to have extended much further. The Ruchurra, which enters it from the south, is about 150 feet wide. Mount Mfumbiro, in latitude 1° 19' S., is the eastern pillar of a range of volcanoes, the loftiest of which attains an altitude of 14,000 feet. One of these volcanoes is described as being still active. The same periodical publishes a report on Capt. François's recent journey to Lake Ngani, accompanied by an excellent map. The altitude of this lake was

determined by Capt. François to be 3,080 feet, which differs widely from previous results, varying between 2,160 and 3,713 feet, but appears to deserve the preference as Capt. François had with him two boiling-point thermometers and an aneroid, and his observations have been computed by so competent a meteorologist as Baron Dancelman.

Capt. Donat recently read a paper before the Berlin Geographical Society, in which he developed his scheme for draining the Pontine Marshes, which cover an area of 400 square miles, and are supposed to be capable of supporting a population of half a million souls, once they have been brought under cultivation. Capt. Donat's scheme differs widely from that proposed by Prony and other engineers. Its essential features are the construction of a peripheric canal and the regulation of the torrents which descend from the Monti Lepini. The cost of effecting this great work is stated to amount to no more than 40,000£.

Dr. O. Baumann has succeeded in discovering a large lake in a part of Africa where the existence of so considerable a sheet of water was never expected. Travelling from the northern end of the Manyara Salt Lake in the direction of Kadsto on Speke Gulf, Victoria Nyanza, he reached the northern end of this lake on March 4th. It is named the Eiasi; is the recipient of the Wambere river, first discovered by Stanley, who looked upon it as the southernmost tributary of the Nile; and extends about eighty miles from north to south. The country crossed by Dr. Baumann between the Kilimanjaro and the Victoria Nyanza is far easier than the region to the northward, and presents no obstacles to the construction of a railway.

MEETINGS FOR THE ENSUING WEEK.  
TUES. Photographic, 8.—Discussion on 'Modera Developers.'

#### Science Gossip.

MR. ROBINSON is not going to leave the advocates of formal gardening without a reply, but he is going to publish, through Mr. Murray, a brochure called 'Garden Design and Architects' Charges,' being a reply (illustrated) to recent books on "formal gardening."

THE second session of the International Congress of Experimental Psychology will be held at University College, Gower Street, on the first four days of August, under the presidency of Prof. H. Sidgwick. There will be two sections at least—Section A, Neurology and Psychophysics; and Section B, Hypnotism and Cognate Questions. Reports will be given in by Profs. Sidgwick and James and M. Marillier of the results of the census of hallucinations which it was decided to carry out at the first session of the Congress (Paris, 1889). Dr. Alexander Bain, Prof. Delboeuf, Prof. V. Horsley, Prof. P. Jannet, Prof. Lombroso, Mr. Myers, Prof. Schäfer, and others will contribute papers.

MR. ROWLAND WARD will very shortly publish a 'Book of Horn Measurements and Weights of the Great Game of the World,' on the compilation of which he has been engaged for some time.

PROF. VAN BENEDEN, of Louvain, has been elected a Foreign Associate of the Académie des Sciences, thus filling the vacancy caused by the death of the Emperor of Brazil.

A MUSEUM of natural history is being established at Constantinople in the new buildings of the well-known Museum of Antiquities. That metropolis possesses a zoological garden belonging to the Sultan.

HERR BERBERICH has calculated the elements of the orbit of the small planet discovered by Dr. Max Wolf at Heidelberg on November 28th, 1891. Although no eye observation of this planet has yet been obtained, it has been registered three times by Dr. Wolf

on photographic plates, on November 28th, December 1st and 18th respectively, from which it has been possible to determine its orbit. It must, therefore, take its place, as No. 323, in a general list of these bodies, and Dr. Wolf has named it—the first planet discovered by photography—Brucia, in honour of Miss Catherine W. Bruce, who has contributed so generously for the advancement of astronomy. This necessitates alterations in the numbers of those subsequently found, the last, which was discovered by M. Charlois at Nice on April 1st, becoming No. 333. Seven were photographically discovered by Dr. Wolf, having been first seen on November 28th (the above, No. 323), December 22nd (No. 324), March 4th (No. 326), March 18th (No. 327), March 19th (two, Nos. 328 and 329), and March 21st (No. 331); whilst Dr. Palisa's discoveries on February 25th and March 19th become Nos. 325 and 330, and those of M. Charlois, on March 22nd and April 1st respectively, will reckon as Nos. 332 and 333. Of the last two, the first was named by the discoverer Columbia, as being found in the four hundredth year since the Columbian discovery of America. Shall we have an attempt made a few years hence to commemorate in a similar manner the nine hundredth anniversary of the Icelandic discovery of that continent?

### FINE ARTS

**ROYAL SOCIETY OF PAINTERS in WATER COLOURS.**—The SUMMER EXHIBITION will close on SATURDAY, July 30, 5, Pall Mall East, from 10 till 6.—Admission, 1s. Catalogue, 1s.  
ALFRED D. FRIPP, R.W.S., Secretary.

*Life of Gustave Doré.* By the late Blanchard Jerrold. Illustrated. (Allen & Co.)

It was fortunate for the reputation of Gustave Doré that the task of writing his life was undertaken by a writer so familiar with his theme, so competent and sympathetic, as the younger Jerrold, and that he showed in the work a patience and care which were not always characteristic of him. Before he had put the final touches to the later chapters he began to flag, for many years of multifarious work and of constant writing for the press had told upon him in a way he himself was but partly conscious of, and he made the great mistake of eulogizing the melodramatic pictures which used to be shown in the Doré Gallery—pictures quite unworthy of one whose career opened with much promise. It would have been wiser in a biographer who moved a good deal in artistic circles and had had a certain sort of education in art to offer the best apologies he could for these unfortunate productions, and not to draw attention to them by misplaced laudations.

A real affection for Doré induced Blanchard Jerrold to be more than commonly careful in collecting his materials, in sorting and arranging them in sound fashion. Accordingly his success is considerable, and while his performances as an essayist in all sorts of styles have already disappeared, he may be remembered as the biographer of one of the most interesting and powerful designers of the nineteenth century. The boisterous spirits of Théophile Gautier's *gamin de génie* are quite adequately represented in the book of his friend, but the real mind of Doré was, we think, very far indeed from being, as some French critics said, German in the main. Rather was it truly of the Low Countries, and (although, of course, modified by modern environment and indifference to the religious influences of the

later Middle Ages) his temperament was essentially the same as that of Jan van Breughel and Jerome Bosch, who saw spirits in shadows and ghosts in ancient towers, who were haunted by wondrous shapes in clouds of the air, and to whom every echo was a new voice. Of these men Doré was the modern heir and representative. It is admitted by all who have studied Doré that his mind was deeply affected by the romance of the pine forests near Bourg (Ain) and the mountainous parts of Alsace, where much of his youth was spent, as well as by the weirdness of Strasbourg Cathedral, close to which he was born; but he was inspired by fancies which have no parallels in German art, but abundance of likenesses in the Dutchmen we have named.

It is curious that Doré should have been the son of a railway engineer, who is professionally bound to destroy romance. While his father was making the line from Lyons to Geneva the youth studied the ruined convent of St. Odile, the Rhone, the Jura mountains and those of Savoy, and fell so deeply in love with what he saw that all his best work reflected their images as they were seen through the moody and fantasy-loving imagination of the youth who was soon to become what we have described. After the death of his father in 1848 the widow and her children removed from Bourg to Paris, where they arrived just in time for Gustave to have his experience widened by witnessing the tumults, fighting, barricades, and grim processions of the capital during that eventful year. Already a draughtsman, with a passion for delineating crowds and masses of men in motion, this experience was precious to him in a way it is easy for us to recognize who know what hosts of men the artist set at war with each other on paper, and how thoroughly well he mastered themes of turmoil and disaster. He entered the Collège Charlemagne with a reputation as a designer, and it is said of him that, in order to prove he had mastered his lessons, he was wont to illustrate them with his pencil. The story goes further—and is so characteristic that we hope it is true—that his professor of history would say, "Doré, step up to the board, and draw a portrait of Nero, that these gentlemen may fully understand what I have been saying."

The young designer's first employer was M. Philippon (Aubert et Philippon), of the Place de la Bourse, who, much surprised by some caricatures submitted to him by the boy, gave him work (for the *Journal pour Rire*, we believe) to the extent of 5,000 francs a year. All sorts of employment of the "illustrating" kind soon came to him, and, although in his teens, he ranked, we are told, with Grandville, Bertall, Gavarni, and Daumier. It is one of the best points of Jerrold's criticism of the art and genius of his friend that he says, "and we see traces of all these in early work." Grandville's influence seems to us to have been the greatest at this epoch of Doré's life, Bertall's the least. The *Journal pour Tous* and the *Monde Illustré* had the most of him at this time; in their pages that tendency to extravagance which wrecked him in later life soon became manifest; but it is easy for a sympathetic student to trace in the graver of Doré's satires a sardonic

mood which is well known in the almost as freakish and quaint productions of Daumier. Here is exactly that Gothic element of his invention to which we have already referred.

Mr. Hamerton, in an exhaustive, if partially exaggerated estimate of Doré's work, which appeared some years since in the *Fine Arts Quarterly Review*, said, "It was the physical and mental impetuosity of Doré's organization that enabled him to produce at a high speed." Not otherwise could he have made anything like the host of designs he produced. A wonderful proportion of them embodies, as is said here, "brilliant ideas, fantastic, extravagant, coarse, cruelly sarcastic, grimly humorous, horrible by turns, but still revealing a poet and a humourist, who, if not a master of the springs of laughter, often touched the source of tears." The last phrase is, of course, an exaggeration, but there is abundance of truth in the rest of the sentence. It is wonderful, however, how seldom his biographer dilates upon the prevailing grotesqueness of Doré's invention, which mostly took a highly picturesque form, and inspired commonplace circumstances with the freshest sort of weirdness and terror. Take, for instance, that strange design in 'Croque-Mitaine' which represents "la plus belle chambre de mon auberge," as the rascally host described it to his guest, and which abounds in terrible spiders, who sling themselves from the rafters, or sit lurking in the monstrous webs like platforms they have spun, tier over tier, in the angle of the room. Doré produced thousands of such designs, and his fecundity of invention is to be compared with that of Sir John Gilbert. It is in 'Roland Furieux' that Doré and Sir John may be best compared. Of course Sir John is a painter and draughtsman of a high order, while Doré drew badly and painted most villainously. Doré's amazing wealth of fun, as it is shown in Balzac and Rabelais, is hardly done justice to in this book, but it is by no means overlooked.

Our biographer follows his subject through the long sequence of his series of designs, and in doing so introduces us to friends of Doré whose acquaintance the reader willingly makes, and adds anecdotes most of which are worth reading, while, on the whole, his opinions are fair, well expressed, and fresh, if not particularly profound. The book is decidedly easy to read. It is incomparably better worth having than Miss Roosevelt's memoir of Doré which we reviewed some years ago. Jerrold had every advantage Miss Roosevelt lacked in the performance of their common task, and it is certain that this is the best biography we are likely to get. The illustrations are good, so far as they go, but the book has not even a table of contents, much less an index! What ought to be done to a publisher who sends forth a book without an index?

We do not see what is the good of illustrations from fine pictures such as fill Part V. of the *Classical Picture Gallery* (Grevel & Co.). The originals are masterpieces, differing in character and age, from some of the best-known galleries in Europe; but the prints, except as memoranda of a crude kind, possess no artistic value.

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*A List of Works illustrated by John Leech*, compiled by Mr. C. E. S. Chambers, has been published by Mr. W. Brown, of Edinburgh, and professes to be the most complete yet issued. As it is interleaved with blank paper, collectors can easily add what they may know or discover beyond the entries of Mr. Chambers. Very useful and valuable so far as it goes, this 'List' ought to have distinguished the woodcuts it records from the etchings, and it should have been provided with a nominal index.

*Academy Architecture* (58, Theobald's Road) contains bright reproductions of selected examples exhibited in Burlington House, which are good enough to show the prodigious progress made in design of this kind in the kingdom during the present generation. Some pieces of sculpture are added. It is a desirable book, and this is the fourth issue of it. If the former parts were as good as this one the series ought to be better known.

*My Little Friends*, by E. Heinrichs (Griffith, Farran & Co.), consists of "a choice collection of children's portraits, accompanied by appropriate poems." A large proportion of the children here represented are not remarkable for the fineness or the purity of their features, nor for that choiceness and combined delicacy and strength which come of good blood and the influence of generations of training and health. The poems are not very good nor very bad. The portraits, which are photographic, are better than might be expected. The book is nicely got up.

#### THE THEORY OF ART.

In *The Claims of Decorative Art* (Lawrence & Bullen) Mr. Walter Crane presses on his readers the ideas he has often promulgated of the nature of art and the advantages of putting Socialistic dogmas into practice with regard to art. He thinks it is hardly possible to attach too much importance to what he calls the influences of external and social environment, as they affect both art and artists. Apart from the confusion of ideas which runs through the entire work regarding the relations of the craftsman and the capitalist—a subject with which we have nothing to do—there are many sensible and just remarks scattered throughout the opening chapters. It is, however, a dominant vice of Mr. Crane's intellectual method to use illustrations, even the most fanciful, as if they were arguments, and to claim force for analogies which are not relevant. After characteristic girding at "Academicians and Archbishops," he affirms what no one in his senses denies, that "art is an organic thing having its own laws, however various, its own logical causes and consequences"; but when we come to the passage which claims the frieze of the Parthenon as "strictly decorative art" it is easy to see what Mr. Crane would be at. In this sense all art is decorative. In the second chapter he declares that "commercialism" is the bane of art, vigorously condemns jerry builders, and deplores the breaking up of old traditions in the crafts of design, as if there was nothing analogous to jerry building in the Middle Ages, when, of course, every man built perfectly, honestly, and wisely, and as if what is here called "a common life" (life in common is intended) had been one of those "old traditions" which existed when art flourished. Everybody knows how very far indeed is this from being the truth. Let Mr. Crane speak for himself:

"The signs of our times point unmistakably to great changes working in the direction I have indicated, which cannot fail to produce corresponding results in art. Consider, for instance, the probable effect on architecture of a collective, communistic mode of living. Instead of our rows of brick boxes, or piles of them in barracks, there would probably be a demand for quite another type of domestic architecture; we might see something like a revival of the plan of house which for so many ages proved so serviceable to humanity, from

Homer to Shakespeare. The great hall as the common living-room, with private rooms for sleeping or solitude adjoining it; or some development of the collegiate plan. Buildings of such a type certainly lead to more dignity, of result in architecture than the houses under our present system of tenure and individual plan are ever likely to. We all know, too, that the only chance for the mural painter is in buildings of a more or less public character. If buildings of the type I have mentioned became common, there would be plenty of work for him and the decorative artists generally, and so we might reasonably expect that painting and the sister arts would be restored to perhaps greater than their former dignity, beauty, and invention."

According to this the man who happened not to care for the productions of this or that decorative artist would be compelled not only to find him plenty of work, but to live with his pictures for ever before his eyes. It is doubtful whether "dignity of result" was obtained by Nash when, practising a sort of collective architecture, he constructed the sham palaces in the Regent's Park, and he destroyed individuality for the sake of a false uniformity. It is not true that "all really great works are public works." Although it is true that every great work does more or less express the ideas of a race, it does so by means of the individual, not of "a community or united people," in Mr. Crane's sense of the phrase. It is not our business to pursue further this modern version of the dreams of philanthropists. Suffice it that the book itself seems to be a congeries of essays, most of which have no particular connexion beyond that which is represented by the passage we have quoted from the first, and is inspired by a destructive spirit which sneers at all sorts of existing influences and authorities, and, beyond telling us what Mr. Crane thinks ought to be, enunciates nothing of the constructive sort. The most spirited and aggressive chapters describe "The Prospects of Art under Socialism," "Art and Commercialism," and "Art and Social Democracy," which pronounces in favour of "socialized humanity," but does not clearly tell us how, after everything else is destroyed, it is going to work. The remaining chapters are more strictly and simply artistic and critical, and they contain nothing new or worthy of the reputation of the writer; for example, the elaborate criticism on Sir John Millais's later art is singularly devoid of insight and sympathy.

*Nature in Ornament*. By L. F. Day. Illustrated. (Batsford.)—This is the latest issued of that excellent series of "Text-Books of Ornamental Design," which it has been our pleasant duty to praise from time to time. It is one of the best, perhaps the best illustrated of them, and it is more bulky and fuller of matter than its three predecessors combined. Mr. Day says that his aim has been to demonstrate the natural development of ornament from nature, to shew its constant relation to natural form, and to deduce from the practice of past-masters of the craft of design something like principles, which may put the student in the way of turning nature to account in ornament of his own. There is a touch of satire in what the writer says of the odd idea that you "had only to flatten out any kind of detail, and arrange it symmetrically upon arbitrary lines, and the end of ornament is achieved." We agree that it is not so easy as all that, while to emasculate a natural form is not to fit it for ornamental use, and to distribute detail according to diagram is not to design. It has often occurred to us that the popularity in certain circles of the licence inherent in Japanese and Chinese decoration may be the natural revolt against the system of "designing according to diagram" which, under the influence of Owen Jones and the original Department of Art, found favour thirty years ago. Mr. Day is thoroughly aware of the great beauty and merit of Japanese and Chinese decoration, but he is careful to point out the boundaries between the merely naturalistic representation of the types chosen by those artists and ornament proper, in designing which, however wonderful their draughtsmanship in

itself, they are not always successful. To make a picture is not necessarily to make a decoration, yet the most ardent admirers of Japanese design often fall in love with pictures which they take for decorations and praise as such, although they sin against every law of ornament and against common sense. Perhaps the most instructive chapter before us is the seventh, which is a compendium of parallel renderings, educed in the study of ornament—development from natural forms and quite independently of the merely scientific, or botanical, aspect of the matter. The ornamentist has no more to do with exact scientific knowledge than a painter has need to know about anatomy—no more occasion and no less. He wants to understand the mechanism of a plant as the painter wants to master the skeleton and mechanics of an animal. Each of these artists requires to master the elements of his selected type and to know how to treat them in the shorthand of design; this is the end of his work, and when the decorator passes beyond that he fails, as is ably shown in a specimen of later Greek honeysuckle ornament (p. 153), where some spirals and leaves are drawn in perspective, and are thus put out of harmony with the abstract principle ruling the rest of the composition, so that the scrolls look like wood-shavings laboriously drawn in the pictorial mode. Chapter vii. most clearly and ingeniously traces the development of what may be called the decorative idea of vine treatment. The vine is a type of almost universal occurrence. In this connexion the invention of Dürer as an ornamentist is mentioned, and truly described as poor; his facile pen was continually running away with him. But we find, to our surprise, only one too brief reference to Holbein, that much greater German ornamentist, to whom a prodigious change in decorative art, both abroad and in this country, was due. It could not be said of Holbein as it is of Dürer that his ornament is picturesque rather than decorative, and that the picturesqueness seems almost like a foreshadowing of the then still distant roccoco. Throughout his book Mr. Day insists upon the radical difference that exists between the pictorial and the decorative treatment of a type, and he is right in doing this. Upon the thoroughness of the popular recognition of this difference depend all hopes for the success of those who, like our author, expect to naturalize decorative art in this country on a large scale. When this initial element of knowledge and good taste is clearly mastered the real nature and value of ornament as such and *per se* may be popularly recognized. At present the times seem most unpromising because of the confusion of ideas in the public mind, which, as yet, has utterly failed to realize the obvious truth that ancient ornament was at one time actually, so to say, alive and flourished as an exponent of the life of the people. If this good time ever comes Mr. Day will be honoured among the prophets of decorative design.

#### THE CONGRESS OF ARCHAEOLOGICAL SOCIETIES.

On Wednesday, July 20th, at 2 P.M., the Fourth Congress of Archaeological Societies in union with the Society of Antiquaries was held at Burlington House. In the absence of the President, Mr. Franks, C.B., the chair was taken for a time by his predecessor, Sir John Evans, and subsequently by Mr. Drury Fortnum, the Society's vice-president. There was a good muster of delegates, including representatives from the Royal Society of Antiquaries of Ireland, the Royal Archaeological Institute, the British Archaeological Association, the Archaeological Societies of Berkshire, Bristol and Gloucestershire, Buckinghamshire, Cumberland and Westmoreland, Derbyshire, Kent, Lancashire and Cheshire, London and Middlesex, Norfolk and Norwich, Oxfordshire, Shropshire, Somerset, Surrey, Sussex, Wiltshire, and York-

shire, the Woolhope Field Club (Hereford), the Midland Institute (Birmingham), the Huguenot Society, the Society for Protection of Ancient Buildings, and the Society for Preservation of Memorials of the Dead. Three other societies were admitted into the union, namely, the Oxford Architectural and Historical Society, the St. Albans Archaeological and Architectural Society, and the Maidenhead and Taplow Field Club, who were also represented by delegates.

The agenda showed a large and varied list of subjects for discussion, the first of which was 'The Archaeological Survey of England.' Mr. W. H. St. John Hope announced that the counties of Cumberland and Westmoreland, Hertford, and Kent were already accomplished, and that others, such as Surrey and Berks, were rapidly progressing. Mr. Parker, Mr. Gomme, Mr. Sparrow, Mr. Nevill, and others criticized the periods into which these maps were divided and the symbols by which they were marked, but no practical suggestion for the improvement of the scheme seemed to result from the discussion. A good point was, however, made by Mr. Brassington, who represented the archaeological section of the Midland Institute, in drawing attention to the great value of a systematic photographic survey of the antiquities of districts. He stated that they had availed themselves of the help of amateur societies and photographers, who were only too glad to do their best when supplied with lists of the objects required.

The subject that followed was the 'Classified Index of Archaeological Papers.' The Congress was glad to hear that Mr. Gomme's arduous labours (and we have no better nor more trustworthy index-maker) in compiling a great index to all the papers of the various archaeological societies of Great Britain and Ireland, from their foundation down to 1890, were now completed, and that the volume would be speedily published. Messrs. Gomme and Hope were also able to report that their index to the archaeological papers of 1891, to be issued to the societies in union for binding up with their transactions, was also just ready. It was generally admitted that these indexes will be an enormous boon and saving of time to students, and will also be a material check to much waste of time in going over old ground.

The old topic of 'The "Restoration" of Ancient Buildings' received fresh and incisive handling in a brisk paper by Mr. Micklethwaite. He claimed that the disease was still spreading, and that it needed our best efforts to find a remedy. Much good was done by the Society of Antiquaries, the Society for the Protection of Ancient Buildings, and occasionally by local societies; but the chief remedy was a wider knowledge, for the vice was far more one of misdirected zeal than of wilful malice. Sixty years ago churchwardens and parsons "beautified" their churches, and much that they did was recklessly brutal and accomplished through complete ignorance; but the succeeding and more destructive process was done under the guise of wisdom, and with the pernicious craze for reducing everything to a special "period," which the "restorer" assumed to be the best. It should be understood that anti-restorers do not object to changes for real needs of the day or for the requirements of a devout worship; but they object to the obliteration of the past and to the introduction of uncalled-for and unsuitable changes. He instanced the Durham chapter-house now in course of erection, which was, he contended, absurd for a chapter of one dean and six canons, nor would it prove a convenient hall for modern purposes; though this was infinitely better than the treatment of the old chapter-house of Lincoln, the surface of which had been treated as a palimpsest, and had become as barren as if built last year. Rev. R. Creeny warned the Congress of the threatened mischief to the stalls and choir fittings of Norwich Cathedral. It was proposed by the

dean, who was, it seemed, ignorant of the past history of the building over which he presided, to move the bishop's throne into a "chapter" position, and otherwise to make a general clearance in order to turn that part of the fabric into a great preaching place. The Rev. Dr. Cox called attention to the great mischief done of late, and still constantly recurring, in ruining fine old chancels by unsuitable and needless organ chambers, and instanced cases in which this had quite recently been done by architects who were Fellows of the Society. He advocated private remonstrance with erring clergy and architects rather than slashing newspaper attacks, a mode of protest that was less effective though more entertaining. Mr. Parker spoke strongly against the scraping of masonry, whereby masons' marks as well as history and beauty were obliterated. The Chairman (Dr. Fortnum) said that three things combined produced, in his experience, these disastrous results which they all bewailed: (1) an enthusiastic young clergyman of High Church proclivities, (2) an ill-instructed architect with no appreciation for the past, and (3) an old lady with a big purse! A delegate suggested that the "old lady" might be of either sex, and instanced St. Albans and other great national fabrics that have been "Grimthorped." Mr. Brassington urged that a good pamphlet should be brought out on the subject for the guidance of clergy and architects; but Mr. Ralph Nevill said that had been already done by the Institute of Architects.

The next subject, 'The Desirability of a New Skeleton Map of Roman Britain,' was briefly introduced by Mr. Milman, who had no difficulty in showing that the work of Horsley in 1732 had now been superseded by greater knowledge; but the general opinion was that any step in this direction was as yet premature.

Mr. Gomme brought forward the question of compiling a list of all benefaction tables in parish churches prior to 1800, Mr. Stapleton, Chancellor Ferguson, and others joining in the discussion. Mr. Milman thought that this had been already accomplished by the old reports of the Charity Commissioners; but Dr. Cox said that his experience of the Derbyshire reports was that they were fitful and untrustworthy so far as benefaction tables were concerned. The matter commanded itself as a practical one to several of the delegates, and Mr. Gomme's resolution was carried.

A valuable paper, by Mr. Payne, 'On Local Museums' was read in his absence by Mr. Read. He not only dwelt upon their often faulty arrangements, and pointed out the better way, instancing collections that were really what they should be and were well arranged, but also was emphatic as to means of popularizing museums and making them centres of instruction. He further remarked that nine out of ten of the objects worth preserving were found by working men, and that no class, in his experience, became so keenly interested in the past, and that not for the sake of lucre. Dr. Cox, Mr. Sparrow (Shrewsbury), Mr. Sawyer (Lewes), and others joined in an interesting discussion. The last named of these delegates complained of the difficulties of knowing what to do with unsuitable objects that had accumulated or were contributed by influential persons. Chancellor Ferguson replied that at Carlisle they fortunately had some large cellars, and there was also a gas retort close at hand useful for consumption, as well as a river into which he had been guilty of letting loose some decayed crocodiles! The upshot of the talk was the reference of Mr. Payne's paper to the standing committee with a view to its enlargement, emendation, and eventual publication.

The agenda paper was, unfortunately, too extended; one subject had to be omitted and others curtailed. The members afterwards dined together at the Criterion, Dr. Franks, C.B., in the chair; and a reception was held later in the evening at Burlington House.

### Art Gossip.

The Report for 1892 of the Director of the National Portrait Gallery has been issued, and its first not merely formal paragraph illustrates the unfortunate working of the rule which compels public officers, however eminent and capable, to retire when they have attained the age of sixty-five. This regulation is only maintainable, so to say, through its continual violation. For instance, Mr. Scharf, who has been in office nearly thirty-six years, and during the greater part of that period has been practically the presiding spirit of this valuable institution, being sixty-five years of age, was compelled, in accordance with the Order in Council in question, to tender his resignation, and, if it had been accepted, the country could not have got a more efficient director, and would have been compelled to pay the new man a salary and the superannuated one a pension equal to his merits. Fortunately the Trustees succeeded in impressing upon the Government the desirability of retaining the Director in office, and the Government awarded to him a retiring pension of 500*l.* a year, and an additional annual allowance, whilst employed, of 250*l.*, the total being the same as his present salary. The report mentions, among less important acquisitions to the gallery, portraits of J. Flaxman, G. F. Handel, I. Taylor, Admiral Ross, C. G. Lewis, Earl Russell, Major J. Rennell, "Tom" Paine (whose qualification for honour is, doubtless sarcastically, said to be that he was a "Free-thinker"), Admiral Nelson, W. Wycherley, Admiral Vernon, T. Girtin, Sir J. Banks, T. Killigrew, J. Leech, J. Constable, and the first Duke of Marlborough. The painters of the new pictures are said to be J. Richardson, Mr. G. F. Watts, G. Romney, H. Edridge, T. Gainsborough, J. Opie, T. Phillips, J. Jackson, Sir T. Lawrence, A. Van Dyck, C. Jervas, Sir J. E. Millais, and Sir G. Kneller. A certain number of examples have been glazed. The report is silent about the rehousing of the collection and its removal from Bethnal Green to a region more accessible. As the new building in St. Martin's Place is approaching completion, a year or two will, no doubt, suffice for this.

Mr. A. GILBERT has been instructed to execute a medallion comprising a portrait of the late Earl of Lytton, which is to be erected in the crypt of St. Paul's.

THE Vicar of Folkestone, the Rev. M. Woodward, is compiling a history of his parish church, which will be published by Messrs. Skeffington & Son. The book will deal with the past history of the church and its patron saint, the Princess Eauswythe, and give an elaborate description of the artistic work introduced on the walls and in the windows of the church. The book will be illustrated.

### MR. HAVEFIELD writes:

"The Roman inscription from Daun, in the Eifel, published in the last number of the *Athenæum* (p. 105), is not new. I remember seeing it some years ago: it has been printed in both Brambach's and Steiner's collections of Rhenish inscriptions (Nos. 852 and 1851 respectively), and, I believe, in two or three other less-known books. The *prænomen* is usually given L, and the letters SEC | CO are taken (as I imagine, rightly) to be the *cognomen*."

WE are requested to state that the directors of the Grafton Street Gallery, the construction of which we have already mentioned, propose to open, at the end of November or early in December, their exhibition rooms, which are now far advanced in erection, with a gathering of modern English and foreign pictures by living artists, and not on loan.

AT the recent sale of the collections of Mr. Magniac the authorities of Birmingham acquired some noteworthy specimens of handicraft, especially a lock and key in chiselled iron, French, c. 1480; a hexagonal spire-shaped reliquary in silver-gilt, Flemish, c. 1480; a reliquary in rock-crystal, German, c. 1400; a Nuremberg

pine-shaped goblet, a cup, a metal-gilt shrine, and several specimens of *grès de Flandre*.

The Prince of Montenegro is carrying out excavations in the ancient Roman city of Dioclea, near Podgoritzia, the birthplace of Diocletian. The ruins of several buildings—for example, of the baths—have already come to light, and various inscriptions, columns, &c. Nearly one-third of the city has now been laid bare, and the whole of a road.

The Building News hears that Malling Abbey has been bought by a lady who intends to "restore" the fabric, and dedicate it to the use of a community of "Enclosed Sisters of the Benedictine Order."

## MUSIC

*Fugue.* By Ebenezer Prout. (Augener & Co.)

AMONG the very striking series of educational works with which Mr. Prout is enriching musical literature the present treatise must claim a foremost place, not only on account of the splendid powers of research which the author has evinced, but by reason of the boldness and freedom with which the subject is handled. The author is right in asserting that there is no branch of musical composition in which theory and practice are more widely divergent than fugue, for the reason that writers on the subject have, for the most part, maintained the necessity for the observance of seventeenth century rules, either ignoring or else condemning the so-called licences which Bach permitted himself. In the author's trenchant preface occur these words, with which we cordially agree:—

"When we find a distinguished theorist like André saying that Bach is not a good model because he allows himself too many exceptions, and are informed that one of the principal German teachers of counterpoint is in the habit of telling his pupils that there is not a single correctly written fugue among Bach's 'Forty-Eight,' surely it is high time that an earnest protest were entered against a system of teaching which places in a kind of 'Index Expurgatorius' the works of the greatest fugue writer that the world has ever seen."

Mr. Prout proceeds to support his protest by appealing not only to the works of Bach, but to such modern writers as Handel, Mozart, Beethoven, Mendelssohn, and Schumann, for proof that the ancient rules with reference to strict tonal answer, counter-subject workable in double counterpoint, the employment of augmentation, diminution, and inversion, and the necessity for a *stretto*, are not by any means invariably observed by these masters. At the same time, we are of opinion that as the student of counterpoint should confine himself at first to the strict style as a kind of mental discipline, so should the student of fugue be compelled in his early efforts to adhere to the laws formulated by the old masters and adhered to by the majority of modern theorists, and so be enabled to recognize when and how he may break them for the sake of obtaining the aesthetic effect he desires. On one branch of the subject, however, we are in agreement with Mr. Prout without any reservation whatever, and that is with reference to the freedom of modulation in the middle portion of a fugue, corresponding with the "working out" of a symphonic movement. The

old rules by which composers were restricted to relative keys are manifestly absurd at the present day, nor were they observed by Bach, for in not one of the 'Forty-eight' nor in the 'Art of Fugue' is there a single example constructed after the plan laid down in Cherubini's treatise. As Mr. Prout dryly observes, "It is quite clear either that Bach did not know how to write fugues properly, or that the old rules need altering. Of course we choose the latter alternative." Chapter x., on "Fugetta and Fugato," and chapter xiii., on "Accompanied Fugues," contain much that is novel so far as treatises are concerned, and will be found exceedingly valuable to young musicians who may wish to write in the fugal style without adopting the form in all its strictness. We cannot do better than quote the concluding paragraph of the book, as showing the spirit in which the whole is written:—

"Many of the rules laid down in this volume differ materially from those given in most other treatises on fugue. The reason of this is that this work, like all the others of the series, is founded, not upon any other theoretical works whatever, but solely upon the practice of the great masters themselves. Not one rule is given which is not enforced by the example of distinguished composers. Where theory and the practice of Bach, Handel, or Mozart come into collision, theory must give way; and the student who writes fugues according to the directions given in this book may at all events comfort himself that if he is wrong, he is in exceedingly good company."

Although the examples from various composers are lengthy and copious, including a few complete fugues, Mr. Prout has not yet done with his subject. A volume of 'Fugal Analysis' is to follow, containing a selection of the finest fugues of the great masters printed in open score.

## THE WEEK.

COVENT GARDEN.—'Tannhäuser.'

TO-DAY the most remarkable opera season for many years comes to a formal conclusion; but, inasmuch as two extra performances are announced, we shall not sum up until next week. Meanwhile, we have to notice the performance of 'Tannhäuser' in German last Saturday. This exemplified in equal measure the leading methods, artistic and unartistic, of the majority of German operatic performers. There is no tangible reason why earnestness and intelligence should not be accompanied by vocal skill; but there remains the unhappy fact that while the best artists from the Fatherland are far more conscientious, not to say reverent, in the discharge of their duties than their brethren from France and Italy, the latter generally excel them in the management of the voice. Of course there are several exceptions on both sides, and there were at least two on Saturday. Frau Klafsky, as Elizabeth, not only looked and acted the part exceedingly well, but was vocally unimpeachable; and Fräulein Heink as the shepherd lad made her hearers again regret that she has not had more important work to do during the season. Fräulein Bettaque also left but little to desire in her singing of the part of Venus; but Herr Alvary, while acting with striking force as Tannhäuser, was sadly deficient in the graces of vocalization. Roughness also characterized the Landgraf of Herr Wie-

gand, and, to a less extent, the Wolfram of Herr Reichmann. The slipshod rendering of the first Pilgrims' chorus and the poor quality of the strings in the overture complete the list of defects to which attention need be called. On the other hand, more care than usual in this opera was taken with the scenic arrangements, and passages in the score generally omitted were restored. But 'Tannhäuser' will not be heard to the fullest advantage in London until the Paris version is adopted.

MR. CHARLES EDWARD STEPHENS.

WE regret to record the death of this highly esteemed musician, which took place on Wednesday last week, at the age of seventy-one. Educated as an organist, Mr. Stephens filled many posts successively with distinction, and he was also an able pianist. Of late years, however, he occupied himself chiefly with teaching and composition, in both of which he was successful. His genial disposition reflected itself in his music, which is always clear, cheerful, and unlaboured. His last important effort was a Symphony in g minor, which was performed at a Philharmonic Concert last year (*Athen.* No. 3309). Mr. Stephens was for many years a member, and frequently a director, of the Philharmonic Society, and he was present at the last concert of the season on June 15th.

## Musical Gossip.

THE committee of the Leeds Festival has been singularly unfortunate in its arrangements for the meeting in October next, and the programme has undergone further revision. It now stands as follows: Wednesday morning, October 5th, 'Elijah'; evening, Schumann's 'Pilgrimage of the Rose,' Beethoven's Symphony in F, No. 8, &c. Thursday morning, Mozart's 'Requiem,' Mr. F. Cliffe's new symphony, written for the Festival, and Mendelssohn's 114th Psalm; evening, a selection from Wagner's 'Die Meistersinger,' Dr. Mackenzie's 'La Belle Dame sans Merci,' Brahms's 'Schicksalslied,' &c. Friday morning, Bach's Mass in B minor; evening, a new cantata entitled 'Arethusa,' by Mr. Alan Gray, Schubert's 'Unfinished' Symphony, a selection from Sir Arthur Sullivan's 'Tempest' music, and Brahms's 'Triumphlied.' Saturday morning, Dvorák's 'Spectre's Bride,' Goring Thomas's Ballet Suite, and Dr. Hubert Parry's 'De Profundis'; evening, a Handelian selection and Mendelssohn's 'Lobgesang.' The principal vocalists are now all engaged, and include Mesdames Albani, Macintyre, Anna Williams, Hilda Wilson, and Marian McKenzie, and Messrs. Lloyd, Piercy, Ben Davies, Norman Salmon, Andrew Black, and Plunket Greene.

WE have received the preliminary prospectus of the Cardiff Festival, to be held on September 20th, 21st, 22nd, and 23rd. The difficulties which stood in the way of this proposed celebration have been happily surmounted, and the executive council may be congratulated on a scheme worthy to take rank among those of long-established festivals. Although shortness of time has prevented the commission of any new works specially for the occasion, it is promised that this matter shall receive attention at future gatherings. There will be seven performances, as follows: Tuesday evening, 'Elijah.' Wednesday morning, Dvorák's 'Stabat Mater,' Stanford's 'The Revenge,' Beethoven's c minor Symphony, &c.; evening, Sullivan's 'Golden Legend,' Schumann's Symphony in B flat, No. 1, &c. Thursday morning, Mackenzie's 'Dream of Jubal,' Mendelssohn's 'Lobgesang,' &c.; evening, 'Saul of Tarsus,' by Dr. Joseph Parry. Friday morning, Berlioz's 'Faust'; evening, 'The Messiah.' The prin-

cipal vocalists engaged are Mesdames Nordica, Anna Williams, Maggie Davies, Hilda Wilson, and Eleanor Rees; and Messrs. Lloyd, Ben Davies, Watkin Mills, and Ludwig. The orchestra will number eighty performers, with Mr. A. Burnett as leader. The number of the chorus is not stated, but the merits of Welsh choirs are generally recognized, and with Mr. Barnby as conductor excellent performances are guaranteed. It only remains for the local public to support the festival as it deserves.

THE annual report of the Royal College of Music, presented at the meeting at Marlborough House on Thursday last week, is thoroughly satisfactory from a financial point of view, and as regards the working of the institution we are unable to indicate a weak spot. We have still to wait for the advent of any exceptionally gifted young musicians, vocal or instrumental, among those who are trained within its walls, but for their non-appearance the system does not seem in any respect to blame. The new college buildings will, it is hoped, be ready for occupation not later than Easter next year.

A FEW concerts have been given during the week, but nothing has been done of a nature to interest musicians. The last performances of the season will be that at the Guildhall to-day, and the concert of the Royal Academy at St. James's Hall on Tuesday next.

WE learn with surprise that Mr. F. H. Cowen has severed his connexion with the Philharmonic Society in consequence of a difference between himself and the directors relative to the words he addressed to the audience at the last concert. The matter seemed trifling enough, and it is unfortunate that it should have had so serious an outcome. Mr. Cowen's successor is not yet named; but if an English conductor is to be appointed the choice is very narrow indeed.

VISITORS to Bayreuth will regret to find that the curious old Restoration known as "Angermanns," which was a favourite rendezvous before and after the performances, no longer exists, the building having been condemned as dangerous by the municipal authorities.

RUBINSTEIN has now definitely renounced the projected tour in America, and the contract for fifty recitals has been annulled.

BERLIN journal states that a manuscript score of Weber's "Der Freischütz," arranged for pianoforte in the composer's handwriting, has been discovered in the possession of a lady at St. Petersburg. Those musicians who have already examined it pronounce it authentic.

THE German Emperor has declined to permit any military bands in his empire to visit Chicago during the exhibition.

MADAME SEMBRICH, who has not been heard in London for some time, has accepted an engagement to take part in a revival of Mozart's "Die Entführung" at the Paris Opéra.

ON the 20th of October next the fiftieth anniversary of the production of "Rienzi" at Dresden is to be celebrated by a revival on a grand scale of that opera, to be shortly followed by a complete cycle of Wagner's works, with the exceptions of "Die Feen" and "Parsifal."

A ONE-ACT opera "I Pagliacci" by Ricardo Leoncavallo, produced at the Dal Verme theatre at Milan, has met with extraordinary success, some declaring that the young composer's talents are equal to those of Mascagni.

BALFE'S opera "The Bohemian Girl" has been revived at the Coburg Hof Theater, and has, it is said, met with a highly favourable reception.

#### CONCERTS, &c., NEXT WEEK.

**MON.** Covent Garden Opera. 8. "Faust."  
**TUE.** Royal Academy of Music Orchestral Concert, 3, St. James's Hall.  
**WED.** Presentation of Prizes to Students of the Royal Academy of Music, 3, St. James's Hall.  
**THURS.** Covent Garden Opera. 8. "Lohengrin."  
— Field-Fisher Quartet Concert, 3, St. James's (Banqueting) Hall.

## DRAMA

### Dramatic Gossip.

AFTER her lapse in *Frou-Frou* Madame Bernhardt rose once more to her height in *Phèdre*, of which she gave a magnificent representation. Anything more unlike a tragedy heroine as generally conceived in England than was this frail, nervous, vapourish creature cannot easily be conceived. The superstition, however, which dates from the days of Mrs. Siddons, that classic heroines should have imperial port and presence is expiring, and the *Phèdre* of Madame Bernhardt wins general acceptance. Upon its merits and qualities we have written too often to say more than that it is like other performances of the great actress, better than ever. The company was heard to advantage in Racine, and one or two of the parts were fairly played.

WHEN a term such as "truthful" or "faithful" is associated with a name it is generally with a purpose more or less ironical. One *Truthful Thomas* is found in Scottish fiction or myth, who did not and could not lie, and who was not slow in resenting a state of affairs that rendered difficult most forms of commerce with his fellows. *Faithful James*, the hero of a one-act farce extracted by Mr. B. C. Stephenson from the French, and produced on Saturday last at the Court Theatre, is not exactly entitled to be classed with Knights of the Round Table or with Paladins. He is the head waiter at a Dover Street hotel, with a tendency to believe the worst of everybody. The lady by whom he is employed is a petulant little creature who, having run away from her home, finds that her suspicions of her husband were wrong, and only seeks, without too much eating of humble pie, to be reconciled and reunited to him. James, however, scents an intrigue, and contrives by his suspicions and ingeniously mendacious assertions to set many people for a time by the ears. This trifle—well played by Mr. Weedon Grossmith, Mr. Brandon Thomas, and Miss Ellaline Terriss—caused much amusement. It strengthens, indeed, the mirthful bill at the Court.

In addition to the Lyceum, the Criterion and St. James's Theatres will close during the coming week, the former on Tuesday, the latter on Friday. The Princess's will, however, reopen, once more under the indefatigable management of Miss Grace Hawthorne.

MR. GILBERT FARQUHAR will quit the Lyceum company, and go on tour with Mr. and Mrs. Kendal.

THE opening of Daly's Theatre, London, is promised for next Easter Monday, a sufficiently remote date.

THE first production of "The Broken Melody," by Messrs. James Leader and Herbert Keen, is definitely fixed for Thursday next at the Prince of Wales's Theatre. Mr. Van Biene will make his first appearance as the hero, a musician deserted by his wife. Other characters are assigned Miss Olga Brandon, and Messrs. Sant Matthews, Caffrey, Abingdon, and F. Thorne.

SATURDAY next will see the presentation at the Adelphi of the new nautical drama of Messrs. Sims and Buchanan.

THREE one-act pieces, respectively entitled "Dresden China," "Shame," and "A Roland for an Oliver," were given at the Vaudeville on Thursday.

TO CORRESPONDENTS.—J. G. F. N.—S. J. D.—E. A. V.—T. T. W.—J. P. O.—M. B. E.—W. R. P.—H. G. C.—C. A. G.—F. W.—received.

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